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ABSTRACT

In physical education at the elementary level, students are taught to move with efficiency in all situations, to have knowledge about movement, and to value movement as an essential part of life. Teachers stress problem solving, discovery, and concept learning in teaching physical education to young children. To assist teachers and students, kindergarten-grade 2, in developing a firm foundation in movement, the television series "Leaps and Bounds" was developed along with this accompanying teacher's guide. There is a total of 16 programs, each 15 minutes long and covering a specific skill area, in this television series. Skill areas are arranged sequentially from basic body awareness and control concepts to the more complex skills of kicking and striking. This guide for "Leaps and Bounds" has been designed to take the teacher through the 16-program television series step-by-step. Each program has been divided into two major areas in the guide: program and lessons. The heading "program" and its subheadings (movement concepts, objectives, focus for the teacher, focus for the child, follow-up, and references) refer specifically to the television presentation. "Lessons" and its subheadings (lesson concepts, lesson focus, learning activities, culminating activities, and follow-up) refer to the three follow-up lessons designed for each program in the "Leaps and Bounds" series. (JMK)

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LEAPS AND BOUNDS

A Guide for ETV Movement Education Series

Office of Instructional Services/General Education Branch • Department of Education • State of Hawaii • RS 82-3417 • August 1982

SP 023 456

The Honorable George R. Ariyoshi
Governor, State of Hawaii

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FOREWORD

The purpose of this teacher's guide is to assist elementary teachers and administrators in the implementation of "Leaps and Bounds," a sequentially organized ETV movement program for kindergarten to grade two students.

It is hoped that this guide will help in continued development and improvement of the physical education program.

Dr. Donnis H. Thompson
Superintendent

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INTRODUCTION

Physical education at the elementary level is no longer viewed primarily in terms of games, dance and sports. The content of physical education centers around experiences designed to develop a foundation for movement. Students are taught to move with efficiency in all situations, to have knowledge about movement and to value movement as an essential part of life. Teachers no longer direct but stress problem solving, discovery and concept learning in teaching physical education to young children. To assist teachers and students, kindergarten - grade 2, develop a firm foundation in movement the television series Leaps and Bounds was developed with this accompanying teacher's guide.

The Programs

There is a total of 16 programs in this television series. Each program is 15 minutes in length and covers a specific skill area. These skill areas are arranged sequentially from the basic Body Awareness and Control concepts of programs 1, 2 and 3 to the more complex skills of kicking and striking in programs 15 and 16.

The programs are produced in two segments. In segment 1, Sue Hanson from the University of Hawaii and co-author of Educating Children for Movement demonstrates the specific skill areas being covered with a small group of students. This group is made up of seven students: two kindergartners, three first graders and two second graders. In segment 2 of each program the focus is on a physical education class from within the public school system in the State of Hawaii involved in activities based on the skill areas presented in segment 1.

By this design it is hoped that the viewing audience will get a visual representation of what will be expected of them in the follow-up lessons which are found in this teacher's guide. Students will see their peers mastering the skills presented and be encouraged to try the skills themselves. Teachers should look carefully at the various ways in which the classroom in segment 2 is managed and how each activity is dealt with by its television counterpart. Although duplicating the exact management techniques used in the television presentation is not necessary, teachers may find them helpful in deciding how to approach management of movement lessons.

Each program will be aired for in-classroom use six times (on separate days) within a two-week period. This is to ensure that classes will have ample time for viewing the program and engaging in the three follow-up lessons prescribed in this guide for every program. There will be two additional air dates prior to the six air dates scheduled for in-classroom previewing of the program. These preview dates will be scheduled two weeks prior to the in-classroom air dates.

If you look at the chart below you will see that you can preview Program I two weeks before the first scheduled in-classroom viewing date. Later on the day of the first in-classroom viewing, you will be able to preview Program 2 which will be aired two weeks from that day and so on.

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1		Preview Program I			
2		Preview Program I		Preview Program I	
3		Program I in-class viewing Preview Program II	Program I in-class viewing	Preview Program II	Program I in-class viewing
4		Program I in-class viewing Preview Program II	Program I in-class viewing	Preview Program II	Program I in-class viewing

The Guide

The guide for Leaps and Bounds has been designed to take the teacher through the sixteen-program television series step-by-step. One will find that this guide is quite comprehensive. For some the teaching of movement will be a new experience. For this reason much of this guide is written in dialogue form, allowing the teacher to read directly from the guide to the class in going through the lessons prescribed. The document has been designed with a spiral binding for ease in use. As teachers become more comfortable with the concepts and skills being presented, and as their own style of presentation develops, they may wish to wean themselves from the guide. We encourage teachers to do so as long as all aspects of the lessons are covered.

Each program has been divided into two major areas in the guide: 1) PROGRAM and 2) LESSONS.

The heading PROGRAM and its subheadings (MOVEMENT CONCEPTS, OBJECTIVES, FOCUS FOR THE TEACHER, FOCUS FOR THE CHILD, FOLLOW-UP AND REFERENCES) refer specifically to the television presentation. MOVEMENT CONCEPTS pertains to the concepts to be presented in the particular program. OBJECTIVES delineates the behavioral objectives of the program. FOCUS FOR THE TEACHER presents a general description and the key points of the television presentation. FOCUS FOR THE CHILD should be presented to the

children just prior to viewing the program. When the program has been viewed read the FOLLOW-UP questions out loud and have the class respond to them and any other appropriate question or comments. REFERENCES lists further information on the specific skill area or to related activities to expand on what has been presented.

The next major heading is LESSONS. LESSONS and its subheadings (LESSON CONCEPTS, LESSON FOCUS, LEARNING ACTIVITIES, CULMINATING ACTIVITIES and FOLLOW-UP) refer to the three follow-up lessons designed for each program in the LEAPS AND BOUNDS series. LESSON CONCEPTS contains all of the concepts (new or review) that will be presented with each lesson. LESSON FOCUS gives an overview of the lesson's objectives. Under the subheading LEARNING ACTIVITIES is the actual class activities. This section is written in dialogue format so that the teacher can read it directly from the guide to students as they go through each activity. Here, clarifying notes to the teacher are written (parenthetically). CULMINATING ACTIVITIES draws together the skills learned in this lesson and skills previously taught to make certain the students are able to integrate the newly learned skill or skills. In FOLLOW-UP students are asked questions about the activities to evaluate their knowledge of the concepts covered.

Program I

Body Awareness and Control I

Movement Concepts

Personal space, shared space, boundary lines, body parts, relationship of parts, body surfaces, leading surfaces, directions, speed, level, bubble shape, size, body control and freeze.

Objectives

After three lessons related to the concepts covered in Program I, the children will show evidence of understanding:

1. Their own body by their ability to:

   - touch and name specific body parts,
   - touch and name specific body surfaces,
   - name leading body surfaces,
   - name body parts at varying levels,
   - determine the relationship of body parts.

2. Their own space by their ability:

   - to identify their own personal space,
   - to move within a space designated by boundary lines,
   - to share space without touching anyone.

3. Ways the body moves by their ability to:

   - travel in and name forward, backward, and sideward directions,
   - travel in and name quick and slow speeds,
   - place parts and move in varying levels,
   - demonstrate and use varying sizes,
   - combine two concepts in one movement (i.e., direction and speed).

4. Ways to control their body in movement by their ability to:

   - stop at a specified external signal ("freeze", "stop", a drum beat, etc.),
   - stop at an internal signal to avoid bumping someone when sharing space,
   - change level to avoid collisions,
   - change direction to avoid collisions.

Focus for the Teacher

This program and its three follow-up lessons are designed to introduce, review, and apply concepts about the body, its parts, and the use of space. The children will identify body parts and surfaces and will explore their personal "bubble" space. They will learn about sharing space with others as they travel using different directions, levels and speeds.

Focus for the Children *(Share this with the children prior to viewing.)*

This television series will help you learn more about your body and how it moves. Today you will learn about body parts, the space around you, and some of the many ways you can move in that space.

Follow-up

1. Can you touch and name three body parts that the children named on television?
2. Do you have a bubble space right now? How big is it? What shape does it have?
3. Do you see any empty spaces in this room? Point to them.
4. What was the word that the teacher used when she wanted the children to stop? Can you think of anything that is frozen? Does it move? Let's see if you can freeze right now. Ready? Freeze!

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child A Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM I - LESSON 1

Lesson Concepts

New: boundaries, body parts, size, bubble shape, personal space, shared space, direction, freeze, control.

Lesson Focus

This lesson helps the child get to know more about his/her own body and to feel good about moving in unusual ways. Encourage the children to feel free to be themselves as they create their own bubbles, as they move in varying directions throughout space, and also as they learn how to stop at a signal. Relax and enjoy experiencing these new ideas with the children.

Equipment and Spatial Needs

4 cones, plastic bottles, or other markers to designate boundaries. A space about 30' x 30' depending upon the size of the class. If the area is too large, however, the children will not learn to share the space as readily.

Learning Activities

(Have the children seated in the center of a rectangle designated with cones, bottles, etc.) Who can tell us where the boundary lines are for our space? See if you can stay inside the boundaries as we work today.

Can you point to your shoulder? Your elbow? Etc. What is the name of this body part? *(Point to your own hip, neck, etc. Wait for them to name the part.)*

Let's pretend we have some of that same bubble goop we saw on TV. Squeeze out just enough from your tube to make a medium size bubble. Roll the goop in your hands and get it hot. Put it on your straw and blow up your own bubble. Make it any shape you want.

How high is it? How wide? Is it bumpy or flat? Show me with your hands what it looks like so that I can almost see it too. *(I can see long ones, and thin ones, and round ones, and bumpy ones ...)*

Can you let a little air out of your bubble so it's smaller and doesn't take up so much space? How high can you hold it? Now, blow the bubble high into the air and let it float away.

This time take a lot of goop to make a bubble big enough so you can get inside. As your bubble gets bigger and takes up more space, people will have to move apart so the bubbles won't touch. Your bubble is your personal space.

Can you find a space inside the boundary lines that is big enough for your bubble and you? Can you reach to each side and not touch anyone else's bubble? Can you reach to the front? The rear? *(If there is crowding, ask one or two children by name to move into an empty space.)*

Can you find a way to curl up and be very small?

Now let's stretch way to the top of your bubble and feel very big. Poke the bubble with your knee, your head, your elbow, your foot ... This is a magic bubble because you can never pop it! It just changes its shape!

We're going to share all the space and see if we can move without touching anyone else's bubble. If you are wearing something red (*green, blue, etc.*), you may begin to travel in our space. Look for empty spaces where you can move freely. Keep watching for bubbles... Be sure you are inside the boundary lines. Good traveling... and... stop!

Now watch as the people wearing (*blue*) move through out the space. Yes, keep traveling... watch for bubbles. Good control, no one bumped!

This time everyone travel and let's see you move with control even though it's crowded. Keep looking for empty spaces.

And... Freeze! ... When you hear that signal, see if you can hold very still and not move at all. Hold your position and count to two. Then relax and listen for directions.

Let's try it again. Ready? Begin. Travel all around our space. Be sure you're inside the boundary lines. Keep looking for open spaces. And... Freeze! Hold it ... one ... two ... and relax. That was much better! (*If it was.*)

Everyone has been traveling forward in our big space. Can anyone name another direction? Yes, backward ... and sideward. See if you can travel using one of these directions and not touch anyone.

Ready? Begin. I see people going backward ... and other people going sideward. And ... Freeze! Hold it ... one ... two. You did a good job of looking for spaces, and so no one bumped.

Choose a direction you haven't used yet. Ready? Begin to travel. Be sure you are using all the space. Good moving! And ... Freeze! ... one ... two ... and relax.

Culminating Activity

Do you think you could travel, then freeze for two counts, touch two body parts, and then travel again? Let's try it. Ready? Travel forward, ... and ... Freeze! Hold it ... one ... two.... Touch your nose ... touch your toes ... Ready? Travel backward ... and ... Freeze ... one ... two ... touch your knees ... touch your elbow ... Ready? Travel sideward ... etc. Good job!

Follow-Up

(*Have children come over to you and sit down.*) Let's think about what you have learned today. You did a good job of listening and following directions.

1. What is another name for your bubble space? (*Personal space*)
2. What directions did you travel in today?
3. What is this body part? (*Point to your own ankle, shoulder, etc.*)

PROGRAM I - LESSON 2

Lesson Concepts

New: Body surfaces, leading surface, tempo/speed
Review: Body parts, personal space, boundary lines, direction, sharing space

Lesson Focus

You will see application of the material from the past lesson and with it a certain sense of confidence begins to emerge as the children become more familiar with the methodology and the vocabulary. This lesson will introduce the surfaces of the body, the concept that a particular body part may lead the rest of the body, the potential of the body to move at varying speeds, and the ability of the body to flow smoothly from one movement to another.

Equipment and Space

4 boundary markers
1 yarn ball per child
An area about 30' x 30'

Learning Activities

(Have the children seated near you in the center of the area. Distribute the yarn balls.) Show me that you remember the names of some of your body parts. How quickly can you touch your knee with the ball? ... your elbow? ... etc. *(Do quickly, as a game. Confirm their movement by touching the desired part on your own body after the children have made their own attempt.)*

Use your yarn ball to scrub the front of your body. Do the whole front surface ... your face, the front of your neck, your chest, etc. Pretend you're in the shower and washing the side surface of your body. Scrub the side of your head, your ear, your neck, your shoulder, etc. *(Name the parts as you go down.)* Can you do that on the other side and name the body parts as you scrub them?

Find someone to work with ... *(or you may organize them into circles of 4-6 people)*. Use the ball and scrub that person's back surface. Start with the back of the head, the neck, the shoulders, the backs of their arms, their back, their okole, down their legs and don't forget their heels! How many different surfaces have we scrubbed today? *(3 ... front, side and back.)* *(Collect the balls.)*

Remember your bubble? Do you think you can find a space inside the boundary lines and then sit down? Can you do it before I count to 3? Ready? ... Go! ... one ... two ... three!

I see so many people who remembered about their space! What a quick job you did, and no one bumped! (or) Some people moved very quickly and found a space away from others.

Let's all stand and everyone find a new personal space. Ready? ... Go! Etc. That was better. (*If it was.*)

What directions did we travel in last time? You choose one and when I say "Go!", begin walking any place inside the boundary lines. Ready? Go!

I see some people traveling forward ... backward ... sideward. Freeze!

Look around, do you still have a good space? Remember to move into big spaces when you're traveling. Choose a direction you haven't used and let's try it again. Etc.

When you travel forward, which body surface is leading the way? Is it your side? Your back? No, it's your front!

Everyone travel backward and decide which surface is leading. (*Back.*)

And now try ... sideward, etc.

Everyone has been traveling at about a medium speed. Do you think you could travel a little more quickly and not touch anyone's bubble? Ready? Go! (*While they are moving, comment on spacing*) and freeze!

This time let's all travel at a very slow tempo. Ready ... (*make your voice soft and slow*) ... begin. Good ... Can you travel in another direction and go slowly? Did you try sideward slowly?

Keeping your body in good control, let's try sideward quickly ... and now to the other side ... and ... Freeze!

Culminating Activity

(*This is the beginning of the concept of continuity, so make your words flow to give that feeling to the children.*)
Let's all begin traveling slowly forward ... keep going slowly ... and without stopping can you begin to go sideward? and now backward? Keep traveling but gradually go a little faster. Change your direction and keep traveling at this faster speed ... change your direction one more time ... and get slower ... and slower ... and stop ... come and sit down.

Follow-Up

1. Who can name some speeds that you used today?
2. Rub your hand along the side surface of your body.
3. When you go forward, which body surface leads the way? (*Front*)

PROGRAM I - LESSON 3

Lesson Concepts

New: Level, relating body parts
Review: Personal space, shared space, direction, tempo, size, freeze

Lesson Focus

This lesson enhances the development of the child's awareness of what he/she looks like in space. Feeling "big" may not yet look "big". These two ideas eventually need to correspond. Knowing if one's whole body is low or high is basic to being aware of the level of specific parts of the body in space.

Equipment and Spatial Needs

4 boundary markers
An area about 30' x 30'

Learning Activities

Find a personal space and sit down. Can you put your hand on your hip? Who can put their elbow on their knee? Can you put your hand on your back?

See if you can touch your elbow to your elbow? Yes, you can do it in the front, but now try it behind your back ... oops, that doesn't work does it! Can you touch some part with your foot?

How many body parts can you make very low? Can anyone put just one part higher than all the rest? *(I see an elbow, a head ...)*

How high can you make your whole body? Some people are stretching ... *(I see someone else jumping up ...)*

See if you can make your hands move at a low level ...

And now at a medium level near your waist ...

And at a high level. What other body part can you move at a low, a medium, and then a high level?

Who can travel backward at a low level? Stay low and change your direction.

Find any way to travel quickly at a high level ... ready ... and ... freeze!

This time, can you keep most of your body at a medium level ... and travel sideward. Let's try the other side too ... Be sure that you're staying at a medium level!

Make yourself as big as you can ... take up lots of space with your giant bubble! Now find a way to travel around our shared space. *(I see people at a low level ... some people are going backward, etc.)*

Slowly let some air out of your bubble so your space gets smaller and smaller. How small can you be and still travel? *(I see some people who are as small as a snail and who are still traveling ...)*

What if you were as low as a worm, could you travel? Let's see. Be sure that no body part is at a medium level. And ... everyone ... freeze ... and sit up.

Culminating Activity

Let's play a game called "Jets". We will play inside our boundary lines and everyone will pretend to fly a jet plane. The object is to fly anywhere in our space and not touch any other jet. Watch very carefully for people and be ready to slow down or even stop! If you see a big space then you may turn on more power and fly quickly. To make it even harder you must put your arms out for wings. This means that you will take up more space. Ready? ... wings out ... and you're cleared for take-off ... begin flying. I see people flying all over the whole space ... good watching ... etc. And Freeze!

That was good flying! Do you know what I saw? When two jet wings came very close, one person went lower and the other person went higher and there was no plane crash!

Let's try it again and see if you can change the level of your wings this time. Ready? ... Go! ... Etc. *(Stop them to comment on good changes of direction or tempo, etc.)*

Follow-Up

1. Which is at a higher level, the leaves on the tree or its roots?
2. What parts of your body are at a medium level when you are walking? *(Waist, hips, stomach, lungs, etc.)*
3. Is it possible to have your foot at a high level and your head at a low level? Show me one way.

Program II

Body Awareness and Control II

Movement Concepts

Shapes (*round/curved, bent/angular, straight/stretched, twisted, wide, flat, narrow*), bases of support, relationships (*over, under, around, through, on, between*), facing (*front surface or one part*), joints

Objectives

After three lessons related to the concepts covered in Program II, the children will show evidence of understanding:

1. Their own body by their ability to:
   - establish and name bases of support,
   - relate their own body shape to an external object,
   - establish the relationship of the body to an object,
   - name several joints.
2. Their own space by their ability to:
   - change and extend personal space by varying the body shape,
   - change and extend personal space by the use of objects,
   - share space with a partner.
3. Ways the body moves by their ability to:
   - travel in varying shapes,
   - relate to an external object or other body parts,
   - use various facings.
4. Ways to control their body in movement by their ability to:
   - "freeze" while in unique shapes and with varying bases,
   - avoid touching an external object while relating to it.
5. Ways to cooperate with other people by their ability to:
   - take turns,
   - hold the hoop in an appropriate manner for partner.

Focus for the Teacher

This program introduces the concept of shape as seen in common objects and then as related to the body; the use of specific parts of the body as bases of support; the orientation or facing of the body to external objects; and the use of prepositions as relationships in movement.

Focus for the Children

The program today will remind you of many different shapes and help you to see that the body can be different shapes, too. You will discover that you don't always have to travel on your feet, but that sometimes you can use your knees, your hands, your okole and many other parts, too.

Follow-Up

1. Who can name one of the shapes used on the program?
2. What shape was the orange? The special carpenter's ruler? The piece of rattan bark?
3. Using just your arms and hands, can you make a round shape? A straight shape? A bent shape? A twisted shape?
4. What parts of you are touching your chair (*the floor*)? Does anyone remember what all these parts are called? (*bases of support*)

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child A Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM II - LESSON 1

Lesson Concepts

New: Shapes (*round/curved, stretched/straight*), relationships (*over, under, around*)
Review: Personal space, shared space, direction, level, freeze, tempo

Lesson Focus

This lesson continues to emphasize the child's awareness of how he/she looks and feels in space. Two general shapes, curved and straight, will be seen in objects and then applied to the body. The child will continue to relate to the object by traveling at varying tempos, levels, and directions while beginning to find ways to go over and around these objects.

Equipment and Spatial Needs

1 round object per child (*Use a mixture of balls of various sizes, hoops, rings, or other round objects*)
1 straight object per child (*Use a mixture of plastic golf tubes, wooden dowels, etc.*)
A space about 30' x 30'

Learning Activities

(*Children should be seated inside the boundary lines.*)
Who can name one of the shapes used in the TV program? (*round/curved, straight/stretched, bent/angular and twisted*) Look at things on the playground (*in the activity room*).

Do you see anything with a round or curved shape? (*Discuss for about 30-45 seconds.*) What do you see that has a straight shape? Can you think of a letter in the alphabet that uses a straight line? Etc.

As I call something that you are wearing (*shorts, T-shirt, socks, etc.*), you may come and quickly select one of these objects. (*Have all the round objects available in one area.*) Take it back to your own personal space and sit down.

What shape is your object? Can you find a way to go over your object without touching it?

What other direction could you use? Try it again and use another way to go over. Can you go around your object? Who can go around at a very high level? Can you keep one body part high and one part low as you go around it? Ready? ... and ... freeze! ... Hold it ... one ... two ... Good job of remembering how to control your body!

When I say "go," leave your object and begin to travel through our big space. When I clap my hands one time, find another object and stop.

What shape is this new object? Find a way to go over your piece of equipment. Can you put it under your knee? Under your foot?

Do you think you could go over your object very quickly three times in a row? Who could go around it very slowly?

When I say "Go," begin to travel through space and when I clap , find a new object and sit down next to it. Ready? "Go" ... clap ... Repeat.

This time see if you can make your body as round as the shape of your object. Be sure your chin is tucked so your neck and back will be curved and smooth. (*I see rounded elbows ... and curving fingers ...*)

Who can travel around their object in a curled shape?

Keep traveling but increase your speed a little. And ... Freeze! ... Do you think you could go slowly over your round object and keep your body round too? Maybe you could find another direction and try it again. (*Collect balls and distribute tubes, dowels or other straight objects.*)

Let's see you make your body stretched and straight just like your tube. Stretch all the way from your fingernails to your toenails! See if you can travel around your tube in a straight shape. (*The tubes do not need to be on the ground.*)

Can you use your tube to make your body feel longer and very straight? Be sure to keep control of the tube. Since it's in your personal space you are responsible for it.

Who can find a way to travel with the tube and have each end touching a part of your body? Does your body feel stretched in a different way? (*Collect tubes.*)

Culminating Activity

Who can make a round shape with only a part of his/her body? (*I see someone using her fingers ... and someone else using his arms ...*) Can you make that round/curved shape at a low level? Who can think of another way to make a round shape and have it at a medium level?

This time, see if you can make a straight shape and use just a part of your body. Can you have a straight shape at a high level? How low and straight can you make your whole body? Relax and come over and sit.

Follow-Up

1. Can you name one shape we used today?
2. Who can name one object (*in the room, in your carport, etc.*) that is round? That is straight?
3. What should you do with your chin to keep your back round? (*Put it on your chest.*) Everyone put your chin on your chest and feel how round it makes your body.

PROGRAM II - LESSON 2

Lesson Concepts

New: Shapes (*bent, twisted*), joints, side by side space
Review: Personal space, body parts, round and straight shapes, relationships, tempo

Lesson Focus

You will find that the children are becoming more comfortable with the use of space and with the new terminology. Today two new shapes, twisted and bent, will be introduced. When the children use the long jump ropes, or stretch ropes, they will need to learn new techniques for sharing the space as they go under or over the rope. The ropes give an external constraint for the body which should enhance the visualization of the body in space.

Equipment and Spatial Needs

1 short jump rope per child
4 boundary markers
2 long jump ropes or "magic" stretch ropes
A space about 30' x 30'

Learning Activities

(*Children should be seated inside the boundary lines.*)
If someone asked you to draw a picture of lightning, would you do it? Show me with your hand what it looks like ... with your whole arm ... with your leg ...

When I call your group you may get a rope, then find a personal space and sit down. All people who had milk for breakfast (*cereal, fruit juice, rice, etc.*) get a rope and see how quickly you can find your space and sit. (*Comment on quickness, good spatial awareness and their following of directions.*)

Put your rope on the floor in a zig-zag shape like the lightning. Remember that special carpenter's ruler on TV? Try to make each bend very sharp! (*Sometimes they will need to pinch the rope to make a "corner."*)

Do you think you could make your body very sharp and bent? What parts can bend and make sharp corners? (*elbows, knees, ankles, wrists, etc.*) These are called body joints and are places where two bones come together. Joints let you bend your body in different places. Can you bend one joint? (*I see ankles, hips ...*) Can you bend a different one?

Who can bend two joints at one time? Can you name the joints you are bending? (*Thinking about parts increases body awareness.*)

How many joints can you bend at the same time?

Who can find a way to travel around his/her own rope in a very bent/

angular shape? Ready? ...Begin ... (*I see very sharp corners! Be sure there are no curved parts!*) And ... Freeze! ...

This time, let's travel in our shared space in a bent shape. Ready? ... Begin ... and now change your body so it is bent in another way. Ready? ... Freeze!

Now how quickly can you go straight back to your own rope and sit down?

Can you make a twisted shape with your rope on the ground? Maybe you can create your own twisted pretzel.

Do you remember what body parts can twist? (*Arm, leg, neck, trunk*) See what parts of your own body you can twist. (*I see an arm being twisted ... etc.*)

How many parts of your body can you twist all at the same time?

Begin twisting one part and see if your twist can be so strong that your whole body will follow. Can you feel your body changing its shape as you continue to twist?

Use your rope and make it any shape you choose. Who can name the different body shapes we have used? (*round/curved, straight/stretched, bent and twisted*)

Choose one shape and find a way to travel over your rope. Let's see if I can guess your shape. (*Travel rapidly among the children naming what you see.*)

Find another shape and go around your rope at a medium tempo. Can you go over it quickly?

When I say "Go" travel quickly in our shared space using a stretched shape ... you can be wide or tall, but feel very stretched! Ready? ... Go...

Culminating Activity

(*Use two long jump ropes or two "magic" stretch ropes. Ask the children to hold the ends so that you are free to move. Exchange end people frequently. Caution! When using the stretch ropes, teach them to place their hands through the loop and then to hold onto the rope itself. When exchanging, release all tension on the rope by moving closer together and only then remove the hand from the loop.*)

(*Use one rope and begin with it held about waist high.*) Can you find a way to go under the rope without touching it? What if it were a little lower? What shape is your body?

(*Use one rope and begin with it about one foot off the ground.*) Can you find a way to go over the rope? Can you have your body twisted (*or bent*) as you go over?

(*Use two ropes, one directly over the other, the bottom one about 15" off the ground and the top one about a child's waist high.*) Can you go between the ropes? Do you think you could go through backward? Could you have your right hand (*elbow, foot*) go through first and lead the way for the rest of your body?

Follow-Up

1. How many different body joints can you name? (*wrist, ankle, knee, etc.*)
2. Who can name four different shapes that we have worked with so far?
3. If you made your body look like a ball, what shape would it be? (*round*) If it looked like a telephone pole? Like a pretzel? Like the letter "Z"?

PROGRAM II - LESSON 3

Lesson Concepts

New: Bases of support, facing, relationships (*through, inside, around*), working with a partner
Review: Boundaries, tempo, freeze, direction, shape, body surface, shape, body parts

Lesson Focus

The lesson today has a built-in fun factor - the hula hoops! They are used to represent a specific shape and they also allow exploration of relationships of the body to an object. Partners will experience cooperative play as they assist each other by holding the hoop.

Equipment and Spatial Needs

1 hula hoop per child
4 boundary markers
An area about 30' x 30'

Learning Activities

Find a way to travel any place inside our boundary lines ... increase your tempo ... Fill all the spaces! Ready? ... Freeze! ... one ... two ...

Most of you were traveling forward. Can you find another direction to travel? Ready? Begin ... (*Yes, I see people going backward ... sideward*)

How many parts of your body are touching the ground? Can you name them? These are called your bases of support. Can you travel and have four bases? I see people on two hands and two feet ...

Who can find a way to travel on five bases of support? See if you can go backward using those bases.

Can you have your body very wide and low? Now what parts are touching the ground? Is it your whole front surface?

Can you have your side surface as your only base of support?

When I call your group, come and get a hula hoop, take it to your personal space and sit down inside it. If you name has a curved letter like an "o", "c", "s," etc. you may get a hoop.

If your name has a straight line in one letter like a "t", "i", "l," etc., you may get a hoop. (*Give the children about 2-3 minutes to explore with the hoops. Then have them find a personal space and sit down.*)

What shape is your hoop? Find a way to travel around the outside of your hoop in a curved shape.

How many bases of support are you using? Can you add one more base and then travel backward?

Who can be curled and travel inside their hoop? ...Try not to touch the hoop!

How quickly can you get a partner and sit down? Ready? Go!

If I asked you to have your palms face each other, what would you do? (*Yes, they are toward each other.*) Can you do that?

See if you can have the whole front surface of your body face your partner. Can you have your backs face each other? (*Have them put one hoop outside the boundary lines.*)

Find a way to help each other so one person can travel under the hoop with his/her front facing the ground. Trade places so each person gets a turn to go under.

Can the other person go under, facing the sky (*ceiling*)? Trade places.

This time find a way to hold the hoop so your partner can go through it. Trade places. Who can go through in a straight/stretched shape? What other shape can you try? (*I see someone who is round ... twisted ...*)

Is it possible to go through it backward or sideward? Can you do it without touching the hoop? Hold your hoop flat (*horizontal*) and low so your partner can jump over, land inside and then crawl under to get out.

This time, see if you can land inside on four bases and then go under facing the sky (*ceiling*).

Culminating

(*Each person should have own hoop.*) Who can find a way to have the hoop go around your own body? Around your waist? Your wrist? Your knees?

Can anyone twirl it around like a jump rope so it goes over your head and then under your feet? Can anyone turn it backward?

Find one thing to do with the hoop you've never tried before.

Follow-Up

1. Show me how you face the sky (*ceiling*) ... the ground (*floor*). (*Is the whole front surface facing up?*)
2. Use your hand and make it travel around your other wrist ... under your leg.
3. Make a round puka (*hole*) with one part of your body and place one finger inside the puka. Can you make your whole hand and arm go through a puka?

Program III

Body Awareness and Control III

Movement Concepts

Pathways (*straight, curved, zig-zag, direct, indirect*), amount of force (*strong/heavy, gentle/light*), focal point, quality of movement (*smooth, flowing, gliding, jerky, bumpy, shaking*).

Objectives

After three lessons related to the concepts covered in Program III, the children will show evidence of understanding:

1. Ways the body moves by their ability to:
   - travel in varying pathways,
   - use varying amounts of force,
   - use different qualities of movement;
2. Ways of controlling their body in movement by their ability to:
   - travel in a self-determined pathway without touching anyone,
   - move with greater than average amounts of force without losing body control,
   - select and move directly toward a focal point;
3. Imaginary objects and movement qualities usually associated with them by their ability to:
   - climb an imaginary mountain which has varying degrees of difficulty due to steepness and obstacles,
   - walk across imaginary wet sand and "see" their trail,
   - imagine the ocean when it is gentle or roaring,
   - imagine the contrasting feelings of gliding or darting through the air;
4. Ways to move that communicate a particular characteristic or quality by their ability to:
   - move in a way that is characteristic of an animate or inanimate object,
   - utilize size or shape to convey a message,
   - move with varying amounts of force,
   - use a particular movement quality that indicates a feeling, attitude or attribute.

Focus for the Teacher

The program today introduces the concept that movement can be varied by its quality or, in other words, by a particular combination of force and time. The ability to perceive and then express through movement a particular characteristic or quality is an important part of the follow-up lessons. The children will see and move in varying pathways on the ground and body parts will make pathways in the air. The use of a focal point is introduced.

Focus for the Children

You'll need your imagination today, because later we'll be taking a pretend trip up a mountain. If you were in a helicopter looking down at a mountain, you might see a trail or pathway that the hikers use to get to the top. See what you can learn about pathways before we start our hike.

Follow-Up

1. What are the three pathways that were used today?
2. Can you move your hand in a straight pathway? In a curving pathway? In a zig-zag pathway?
3. If you move in a gentle way, are you using strong or light force?
4. Can you think of a time when you use strong force?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM III - LESSON 1

Lesson Concepts

New: Pathways: ground and air (*straight, curving, zig-zag, direct, indirect*), amount of force (*strong/heavy, gentle/light*), focal point, quality of shaking, communication through movement
Review: Direction, bases of support, level, tempo

Lesson Focus

Be ready to "hike" up the mountain today! This lesson repeats the second part of the TV program. First the children will make rope pathways and travel using various amounts of force, and then apply the ideas to the imaginary setting.

Equipment and Spatial Needs

4 Boundary Markers
1 short jump rope per child
An area about 30' x 30'

Learning Activities

(*Distribute the ropes and have each child find a personal space and sit down.*) See if you can use your jump rope to make a straight pathway with it on the ground. Can you start at one end of the rope and travel right next to it all the way to the other end? Check your feet to make sure they are pointing straight ahead. Can anyone walk in a straight pathway next to the rope but travel in a different direction? (*I see people going backward ... sideward.*)

What other pathway can you draw with your rope? Yes, let's try curved.

Do you think you could travel next to your rope using three bases of support? Try to follow the rope exactly!

This time, can you make your rope look like a zig-zag path? See if you can travel making a zig-zag trail with very sharp corners! Can you make your arms travel in a zig-zag, too? This is called an air pathway. Find a way to make your arms and feet travel in zig-zag at the same time.

Now, curl your rope into a small circle on the floor and sit down. When I say "Go," I want you to choose a spot some place inside our boundary lines and walk directly to it. If someone is in your path just wait until they go in. Do not change your pathway and do not make anyone else change theirs. Do you know where you are going? Point to it and keep looking at that spot. Ready? Go! That was very good. That spot is called your focal point because that is where your eyes are to look as you travel. Let's try it again. Choose another focal point to watch. Ready? Begin.

This time, look at your own rope for a moment. Now, instead of walking directly toward it, wander through our big space. Finally when you decide to go to your rope, look at it and travel to it. Instead of being direct, this was very indirect.

Who can make a direct movement with his/her hand? (*While they are moving, give several variations with your own hand. For example, move it straight out in front of your chest, move it straight out to the side or straight upward.*)

Now, let your hand travel many places through space. Shake your hands as though they have water on them. Is that a direct or an indirect pathway? (*indirect*) Shake your hands high ... and low ... out in front ... and out to the sides.

How many ways can you move your hand and arm at a slow tempo? Who can move slowly and make a very straight, direct path with one hand? Make that same straight, direct movement, but this time do it quickly. Did it feel differently from the slow movement?

Can you keep your rope at a low level and move it in an indirect pathway? (*like "snakes"*) Can you do it slowly? Can you do it quickly? (*Collect the ropes.*)

Move all around our space using a curving pathway and very light force. Can you travel so lightly that no one can hear you? And ... Freeze!

This time use more energy and make strong, heavy movements as you travel in curving pathways.

Keep using strong force but travel in another pathway.

Culminating Activity

Have you ever hiked through the woods on a path? Are the paths always straight? No, sometimes the trails, or paths, curve or zig-zag.

Let's pretend we're on a hike up the mountain. At first the path is very straight and it's easy to climb so you use a light amount of force. (*Allow children to walk freely up their own mountain. It is not recommended that you try to coordinate their movements as a group.*)

Now it's getting a little steeper and so we have to weave back and forth up the side of the mountain. What kind of pathway is this?

Pretend that near the top there are many roots and branches so you will need to zig-zag to get past them. Keep traveling zig-zag all the way to the top. Can you imagine how much more energy you need when the path is so steep?

Here's the top! Stop and take a look at the neat view of the trees and the ocean. Look how close we are to the clouds!

Now begin to zig-zag down the mountain again. Go over the branches. Here's a tree that has fallen across the path. Can you get over it or under it?

The next part of the trail is curving back and forth. Watch out for the hanging vines and branches!

We must be getting near the bottom, because the path is straighter. Here we are ... that was a good trip! Come and sit down.

Follow-Up

1. What were the three pathways we used today? Which one has sharp corners?

2. When you brush your teeth, do you use strong force, light force, or medium force?
3. When you run a race with someone, would it be a good idea to run in a straight, direct pathway or one that is indirect? (*direct*)

PROGRAM III - LESSON 2

Lesson Concepts

New: Qualities of movement (*flowing, gliding, jerky, darting, bumpy*), perception and the expression of a specific quality of movement, pull.
Review: Pathways, amount of force, level, direction, tempo

Lesson Focus

This is another imaginary trip, but today it's to the beach! Many of the children will have had the experience of walking through the wet sand and then noticing the trail or path they left behind. They have probably thought about how the ocean is sometimes flat and smooth and other days it is rough. These contrasting qualities will be discussed and used in movement. The last activity gives the children a taste of swimming on their boards, pulling hard to get out and then the joy of riding different waves back in.

Equipment and Spatial Needs

4 Boundary markers (*cones*)
A 30' x 30' area

Learning Activities

(*Have the children seated near the edge of the area.*) Let's take a pretend trip to the beach! Don't forget to take your surfboard. When we get there, it's early and the lifeguard isn't on duty yet, so we decide to put our things in one place and jog on the beach. (*Begin an easy jog in a straight path.*)

Stop where you are and turn around. Can you "see" our footprints in the wet sand? Let's jog back the other way making sure that you travel in a straight path ... Think about how it feels to run in a straight line.

Let's stop and look again. This time can you see your own foot prints in the sand? I can imagine where mine are.

Find a personal space and sit down. Take your hand and draw in the sand the path that your footprints made. Now make that same straight pathway in the air with your hand. Can you make a straight pathway with another body part?

Now draw a curving pathway in the sand and then in the air. Can you feel that your movements are curving and smooth? Travel through space and make curving pathways. How many different parts of our space can you travel in? Are you using your arms?

And ... Freeze! Who can make a zig-zag path in the sand? Are the corners of your pathway very sharp? Find a way to travel in a zig-zag path using four bases of support in the sand. Can you find any shells or coral?

(*Draw group together.*) Let's sit down and watch the water for awhile. Sometimes it is very smooth and calm ... It just rolls in without any big waves. Can you make a smooth, flowing movement with some part of your

body? Use just a light amount of force so the movement is gentle.

Who can travel in a curving pathway using smooth, flowing movements? Can you change your level? Your direction?

And sit down. When the surf is "up", and the water crashes down on the beach, it is strong. Can you make strong moves like a hard, crashing wave?

Sometimes when the water hits, it flies up into the air and splashes. See if you can feel like the water crashing down and then quickly splashing upward. Can you make quick, jerky movements that show the power of the water?

Can you move smoothly and gently as the water moves ... and then as the surf builds up, can you crash the water and make it quickly fly up toward the sky?

Culminating Activity

The lifeguard is on duty now. Let's take our boards into the water. Who can find a way to glide gently across the top of the water? Are you making smooth, gentle movements with your arms? See if you can pull yourself in a straight pathway. (*This is not to be taken literally.*)

Can you use more force and pull yourself quickly through the water? Can you feel yourself moving strongly? Make strong, firm strokes and travel all around our space. Imagine that you are riding on big, smooth waves that move your board high and low.

Are you able to stand up on your board and move through space in a smooth, flowing way? Make yourself firm and steady on the board. Ride your board in on the next smooth wave. Can you curve back and forth as you come in toward shore?

Swim out again and catch a wave that is bigger and more forceful. See if you can zig-zag back and forth. Cut sharply one way and then the other. Come on into shore, bring your board, and sit down.

Follow-Up

1. Draw a pathway with your hand. Now close your eyes and try to "see" that same pathway. Can you describe the way it looks?
2. Use your other hand this time and draw a curving pathway using very light force. How does your arm feel when you move gently?
3. Use both hands and arms this time and draw a pathway using strong, forceful movements. Can you think of some time when you might move your legs very forcefully? (*kicking*)

PROGRAM III - LESSON 3

Lesson Concepts

New: Quality of movement (*gliding, smooth, continuous, darting, jerky*)
Review: Shared space, size, level, tempo, pathway, personal space, focal point, amount of force

Lesson Focus

Today's lesson is on flying ..., well, not really. However, the children will be using jets, gliders, flies, leaves and feathers to capture the feeling of objects that may fly through the air. There is a review and modification of the game of "jets" and the experience of the contrasting feelings of gliding and darting.

Equipment and Spatial Needs

4 Boundary markers
An area about 30' x 30'

Learning Activities

(*Have the children seated in the center of the area.*) Remember when we played that game called "Jets?" What were you trying to do in that game? (*Fly the jet all around the shared space without bumping into anyone.*) How did you make yourself look like a jet? (*Arms were out as "wings."*) Did it make you feel bigger to have your arms out? Did it make your personal space bigger? (*Yes*) Let's play "Jets" again. What will you do so you won't crash? (*Slow down or stop; change level, direction, or facing*) Ready? ... Begin. (*Comment on their use of space, level, tempo, etc.*)

Come and sit down. Did you ever watch a jet way up high and see a white trail behind it? Is that like its pathway? What kind of a trail does it usually leave? (*straight*) Can the plane travel in a curving pathway, too? This time when we play "Jets," think about the pathway that you are leaving behind. Sometimes can it be straight and sometimes curved? Ready? ...Begin.

Let's rest for a few minutes ...Lie down and look up at the sky. Pretend there is a plane, but it's not making any noise because it doesn't have an engine. It's called a glider. Once a glider gets into the air, the air currents move the plane. Can you imagine how it feels to fly in a glider? Do you think it would move directly ahead in a straight pathway, or do you think it might move in a curving pathway? Everyone stand and see what it feels like to fly in a plane without an engine ... Ready? ... Begin. Try to make your movements very smooth and gliding.

Think how quiet it will be with only the wind to move your plane. Can you glide high? Low? And at a medium level?

Imagine a gust of wind and your glider soars on ahead, but its movements are always smooth and the plane seems to fly forever and ever from that gust of wind.

Let the wind change your pathway, too, so that you fly all over our big space.

Come and sit down. Can you think of other things that float through the air that don't have an engine? (*Hang gliders, leaves, feathers*)

Choose something that floats through the air and allow the wind to blow you all around the space. Feel how smoothly you travel even though you are blown to many different places ... some high ... some low.

Let's think for a minute about the flies that sometimes buzz around. They have their own power don't they? Do you think they can move quickly to a special place, or do they have to wait for the wind? Pretend that you are a fly. Focus on some place inside our boundary lines and see if you can fly directly there. Ready? Choose your spot. Go! Good flying and stopping! I could tell when many of you got to your spot because you stopped so quickly. Let's try that again. Choose a different focal point and make your fly dart quickly right to that spot. Ready? Go! (*Comment on good movements you saw.*) And choose another spot. Ready? Go! Can you change your level as you fly?

Culminating Activity

This time we will use both smooth, gliding movements and darting, direct movements. Decide which one you want to use first. When I say "Go," keep traveling until you hear "Freeze." Ready? Go! ... and ... Freeze! (*I was very sure which way some people had chosen to travel. Can you make sure I can tell if you are flying smoothly or dartingly and quickly.*)

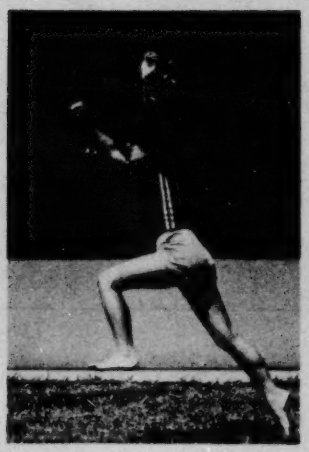
Now use the other kind of flying. If you were flying smoothly, then this time dart about like a fly. Ready? Go! ... and ... Freeze!

Follow-Up

1. When you moved in the glider, were you moving with light force or strong force?
2. How would you describe the pathway of the glider? Of the fly?
3. How do your muscles feel when you use a lot of power or force? (*strong, powerful, tight*)
4. How do your muscles feel when you do something that needs just a light amount of force? (*gentle, soft, relaxed, smooth*)

Program IV

Locomotor Skills I



Movement Concepts

Walk, run, leap, hop, body parts (*sole, instep, ball of foot, calf*), push, kinesthetic awareness (*part that touches first, straight back*), size of step, body lean, efficient start, efficient stop, sharp turn, even and uneven rhythm, control at landing, cooperation

Objectives

After three lessons related to the concepts covered in Program IV, the children will show evidence of understanding:

1. Their own body by their ability to:
   - receive feedback from various parts of the body regarding placement, alignment, etc.
2. Ways the body moves by their ability to:
   - travel through space using the locomotor skills of walking, running, leaping, and hopping,
   - push-off to gain greater momentum in locomotion,
   - respond correctly to an even or uneven rhythm.
3. Ways to control their body by their ability to:
   - run to a line, make an efficient turn, and return to original place,
   - take-off and land lightly,
   - stop efficiently with joints flexed to lower center of gravity, weight over base, and body lean reduced.
4. Ways to cooperate with other people by their ability to:
   - play a non-competitive game without trying to make it competitive,
   - play a game which requires that individuals take turns,
   - play a game that includes the declaration of a winner.

Focus for the Teacher

If you've felt at all uncomfortable working with the "abstract" concepts so far, you should feel "at home" with this program. It introduces four of the basic locomotor skills: walking, running, leaping and hopping. Probably you have seen each of your children using these skills, but the emphasis today is on awareness and efficiency of movement. It will be essential that each child be able to perform these skills well for they are fundamental to complex patterns (*i.e., hurdling, footwork in tennis.*).

Focus for the Children

The program today will help you understand some skills that you've been doing for several years. You probably learned to walk when you were about one year old, but have you ever discovered which part of your foot touches the ground first as you walk? Do you know how to get off to a fast start in a race? Do you know that your arms can help you run faster?

Follow-Up

1. Can you name some of the locomotor skills that the children used in their last activity? (*run, leap, hop*)
2. Did you find out what part of your foot goes down first? (*heel*)
3. How many feet are touching the ground while you hop? (*one*)
4. Can anyone think of some time when you have used a leap? (*leaping over a puddle*)

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM IV - LESSON 1

Lesson Concepts

New: Walk, run, fast stop (*control of force*), efficient start, parts of the foot (*sole, heel, ball*), awareness of body (*back straight, feet pointing straight ahead, arm swing, part of foot touching*), size of step

Review: Body parts, tempo, push, amount of force, body part relationships, focal point, direction, level, amount of force

Lesson Focus

The walk and run are the earliest of the locomotor skills and in many ways appear to be the easiest. This lesson, however, shows the complexity by focusing on some of the finer points and by introducing related skills and concepts. For example, the ability to start and stop quickly are highlighted and then applied to an exciting game.

Equipment and Spatial Needs

A hard top surface which is marked with various lines would be best. You will need lines to walk on and two lines about 20-30 yards apart to designate starting and stopping for a game. If no hard surface is available, the lesson can easily be modified to be used in a grassy area. Lines could be made with ropes, and game boundaries could be designated with cones.

Learning Activities

(*The children should be seated in a group inside the designated area.*) Let's see how many parts of your leg and foot you can name. What joint is this? (*Point to your hip, knee, ankle, etc.*) What is the bottom of your foot called? (*sole*) The top? (*instep*) What is this? (*point to heel, ball of foot, toes*) This is called the outer edge of the sole of your foot. It's important because when you step, your weight is on that edge some of the time.

Cross your legs and put your hands on the inside of your knees. Gently push down toward the ground. Be sure to do it gently because you are stretching those muscles. See if you can do it with the soles of your feet together! Some people's legs may go farther than yours, but don't worry. Everyone's body is different.

Find a personal space and stand tall. Show me your very best walk as you travel throughout our big space. As you walk, think about your back. Is it straight and tall?

Find a line and see if you can walk exactly on it. Watch your feet. Are they pointing straight ahead? Do you have to look at your feet to know if they're straight? Can you feel them pointing ahead?

Where should you look? You might choose a focal point at the end of your line and walk right toward it. Or, you could walk in an indirect pathway and keep looking around to see people. Ready? Let's try some direct walking right toward your focal point. Begin. This time walk with a

tall back and swinging arms as you travel. (*Check to make sure there are no hands in pockets or arms folded.*)

Can you go faster, but keep on walking? And freeze! ... Let's think about that because some people started to run. What part of your foot should go down first when you walk? (*heel*) Try it out and see what you feel. Is it your toes? The ball of your foot? The outside? The heel?

What part touches after your heel? (*outside of sole*) And what part touches next? (*ball*) And the last part? (*the toes*) Can you decide what parts push off? (*ball and toes*)

Let's try walking very quickly again. Be sure your heels go down first! Ready? Go! (*Say, "Hurry, hurry, hurry, etc." very rapidly as the children walk fast.*)

Who can walk in a different direction? (*backward, sideward*) How many different ways can you find to walk sideward? (*step together, step and cross over, etc.*) Can you walk backward down a line?

Do you think you could start walking at a high level, get your body lower and lower, then go back up again to a medium level?

See how big a step you can take as you walk. Ready, step way out with your foot! Who can take very small steps? Can you make them teeny-tiny and fast? (*Teeny-tiny, teeny-tiny, etc. to increase their tempo.*)

Now take enormous, big steps ... make them long ... and slow ... long and slow. And change to teeny-tiny, teeny-tiny.

Who can run lightly all around the space without touching anyone? Ready? Go! ... and freeze!

What makes a run different from a walk? Yes, it's faster. What makes you go faster? (*You lean forward and push off harder*) Try your run again and think about what happens to your feet. Do your heels go down first? (*Probably not, if they are going fast enough.*) Can you feel the ball and toes pushing to make you go faster? Are you using your arms to help you go fast? Are they straight or bent? (*Bent*) Do they swing forward or do they go around your body? (*They should swing forward and slightly inward.*)

How can you start running quickly? Show me how you have your feet when you start a race. Yes, I see people with one foot out in front. What are you doing with your knees? Are they bent? See if you can lean forward over your leading foot. Are you ready? Go!

Get ready again to start quickly. Check your feet and your knees. Do you use a push with any part of your body? Yes, the ball of your foot and your toes should push off hard and fast. Let's try it with a push off this time. Ready? Go!

Can you find a way to stop very quickly? Ready? Go! ... and Stop! (*Freeze or whistle*) How do you have your feet? Are they together or apart? Did anyone try stopping with them together? Did it work?

No, because your feet need to be apart. Try stopping with them wide in different positions. Which way works the best? (*Apart in forward stride*)

What happens if you lean forward when you want to stop? (*You'll keep on going!*) This time when you stop, try pulling back with your arms and body.

Are you doing anything special with your knees and hips to help you stop? Yes, they should be bending so that you are at a lower level.

Try stopping one more time and try to remember to have your feet apart, bend your knees and hips, and lean back. Ready? Go! Stop!

Culminating Activity

Let's play a stopping game. (*Designate two lines, approximately 20-30 yards apart.*) Stand on this line, using good spaces, and face the line at the other side. When I say "Go," I want you to run quickly to the other line and stop as fast as you can. Ready? (*Are their feet behind the starting line?*) Go! (*Join them at the other side and comment on their runs.*)

This time we will play "Red Light." What does the red light mean? What does green mean? Yellow means listen carefully because the light is changing. Whenever you hear "Red Light," stop as fast as you can and stay frozen until you hear "Green light."

Ready? "Yellow light!" What does yellow mean? Listen carefully because the light is changing ... Ready again? Red light, yellow light, green light! Red light! Etc. (*Add other colors if you wish. Please avoid declaring winners. Play until everyone gets to the opposite side. Then turn around and play back to the original line. Emphasize good stops and body control.*)

Follow-Up

1. What different directions can you travel when you walk?
2. Where should you look if you are trying to walk in a straight line? (*straight ahead*) Do you remember what that place is called? (*focal point*)
3. When you walk very fast, are you running? (*No, if your heels are going down first then you're still walking.*)
4. What should happen to your knees when you stop? (*bend*)
5. Should your feet be together or apart when you stop fast? (*apart*)

PROGRAM IV - LESSON 2

Lesson Concepts

New: Leap for height, sharp turn, leading foot
Review: Amount of force, pathway, walk, run, tempo, quick stop, quick start, size of step, focal point, shared space, level

Lesson Focus

Many children appear to be slow runners because they are not applying the principle about "the shortest distance between two points ..." This lesson should improve their ability to run straight toward a goal and then make a sharp turn to return to the starting place. The start, straight run, sharp turn and controlled stop are all used in a game called "Fire Engine." The leap for height develops rather naturally from the run. Objects of varying heights will be extremely helpful in eliciting good performance.

Equipment and Spatial Needs

2 plastic bottles or pins, cones, or other markers per child
1 bean bag per child
A variety of objects of varying heights from 12-18" high, 1 per child or the children may work with a partner and take turns
Plastic hurdles, blocks, and tubes or low jump standards, as available
An area about 30' x 30', ideally a hard surface with lines, and sufficient space nearby for a running game.

Learning Activities

Quickly find a personal space. Who can run very lightly all through our big space? Change your pathway and begin to walk. What part of your foot are you feeling touch the ground first? Can you walk faster? How fast can you walk? Are your heels still touching first?

Change to a slower speed and take bigger and bigger steps. And ... stop. Who remembers how to stop quickly? All of you show me how to do it. Ready? Go! ... and ... Stop! *(I see feet apart, knees bent, and people pulling back)* Good! Try it again ...

Do you remember how to get a fast start? How should your knees be? How about your feet? Are you leaning forward ready to push off? Are you ready? Go! And ... Stop! Ready again? Go! And ... Stop!

Who can run in a straight line? Let's see. *(Observe pathways)* Let's put up some *(bottles, cones, pins)* for markers. Each of you get one *(pin)* and place it on this line. Now get another *(pin)* and put it on this line *(about 30' away)*, right across from your other *(pin)*.

Begin your run from the pin you just put down. Use the pin at the other end as your guide. Look at it all the time to help you run straight. Ready? Go!

This time focus on your pin, and run straight toward it. When you get to the pin, make a sharp turn and look for your other pin. When you see it, then begin to run quickly straight toward the pin. Ready? Go! Remember

sharp turns! Yes, good job. I saw people really staring at their pin all the time they ran. Was it hard to find your own pin when you turned around? Try to imagine that straight pathway you just left on the ground. What kind of turn did you make at the pin? Did you use a curving pathway or was it a sharp corner? (*sharp is more efficient*) Try it again, and see if you can get an extra push off as you turn and start back again. (*Collect pins.*)

(*Have all children stand on one line facing the opposite line.*) We're going to play a game called "Fire Engine." It uses a fast start, a straight run, a sharp turn and a good stop. Please number down the line by fours. Pretend that you are driving a fire truck. When the fire chief calls the number of your truck, you are to drive to the fire, which is down at the other line between the two cones. When you get to the line, touch it with your foot to put the fire out, make a sharp turn and return to the fire station as fast as you can. Stop when you get back to the station. The first person back gets to be the new chief. (*You may also call "boys' alarm," "girls' alarm," two numbers, or false alarm. No one is to run for the "false alarm."*) Play for a maximum of 5 minutes.

(*Have children get a bean bag and then find a personal space.*) Who can find a way to run and get over their own bean bag? Can you go over and land on one foot? Does it feel like a giant running step? This is called a leap.

This time, run and leap over your own bean bag and keep on running. Be sure you don't stop when you land! Run through our big, shared space, and when you come to another bean bag, leap over it ... and keep on going ... How high can you leap? Are you reaching out with one foot? Can you feel it leading the rest of your body? Are your knees high?

Go back to your bean bag. Bring it in and exchange it for an object that is a little higher. (*Have a selection of objects of varying heights.*) Take the equipment back to your personal space and see if you can leap over it. Try it several times. Are your knees high? Are you landing lightly?

Now let's travel in our shared space. After you go over your own object, keep on running through space and leaping over other objects. (*If you have plastic hurdles, blocks and tubes, higher cones, or other objects that would elicit a higher leap, continue with the practice.*)

Follow-Up

1. When you want to run a straight race, where should you look? (*At your focal point*)
2. When you want to leap high, what will you do with your feet? (*Push off hard*)
3. How can your knees and arms help you get up high? (*Reach up*)

PROGRAM IV - LESSON 3

Lesson Concepts

New: Leap for distance, hop, whistle signal to stop, moving in a specific rhythm, relationships (*inside/outside*)
Review: Stop, push off, body lean, size of step, part of foot, shape, amount of force, direction, pathway, base of support

Lesson Focus

If you haven't used your whistle during this series, this can be the day to introduce the meaning of a short, definitive blast. The children will review leaping for height and then experience leaping far across "rivers." The majority of time, however, should be spent on hopping. After the introduction, the experience you develop is flexible depending on the availability of hopscotch patterns, etc.

Equipment and Spatial Needs

1 rope per child
Whistle
A grassy area about 30' x 30' for leaping
A hard top area with hopscotch games painted on the surface or hula hoops, bean bags, etc. to hop over or around

Learning Activities

(*Children begin in personal space inside the boundary lines.*) Run lightly through all our space. Try to go to as many different spaces as you can within the boundaries. And ... stop!

The time when I want you to stop I will blow my whistle using one short blast. Get your feet ready to start quickly. Ready? Go! (*In less than 10 seconds, blow the whistle.*) Check your feet ... did you stop with one in front? Are your knees bent? Let's try it again. Ready? Go! (*Whistle*) Much better ... etc.

When I call you, come and get a rope and take it to your personal space. All people who are wearing (*shoelaces*) may come and get a rope. Place your rope in a straight line on the grass.

We're going to pretend that the ropes are poison! Do you think that you could run throughout our space and get over the ropes without bumping anyone? Ready? Begin. Again ... stop! (*or whistle*) This time see if you can take a bigger running step as you get over the rope. Ready? Go! (*Whistle*)

What do you think that big running step is called? It's a leap. Today you are leaping to see how far you can go. Last time you were leaping very high. Now make your rope into a circle. Do you think you could leap all the way across it? Try leaping over your own rope. Let's travel throughout our space and every time you come to a rope see if you can leap far across it. Ready? Begin.

Go back to your own rope and fold it in half on the ground. Can you open up the rope so that it looks like the letter "V"? Do you think you can leap over the rope near the point? Can you leap over the next part where the ends of the rope are farther apart? How far up the "V" can you leap?

Who can travel in their own space using only one base of support? Can you travel on one foot? The other foot? Who knows what this skill is called? (*Hop*) What part of your foot are you landing on when you hop softly? (*Ball*) Try it again. See if you can hop lightly to one side ... and then other. What other direction could you use? (*Backward*) Try your other foot.

See if you can hop in a straight path. Can anyone hop in a circle? What pathway can you make with your other foot?

Listen to my hands as they clap this rhythm: — — — — (*an even, slow tempo*) Let's all clap that together. See if you can hop as I clap that rhythm. Ready? — — — —. (*Say*) ONE-foot, ONE-foot, HOP ..., HOP ..., Repeat.

Make your rope into a long straight path and see if you can hop down one side and back up the other. Can you use your other foot?

Who can hop back and forth across the rope? Can anyone hop across sideward?

Find another shape for your rope. Can you hop around the outside of your shape? Make another shape that has an "inside" (*like a square*) which is big enough for you to hop into. See if you can hop "inside" and then "outside." Use your other foot and hop in and out.

Do you think you could hop all the way over your shape? Can you land softly? Try it again and see if you can get high into the air.

(*Collect ropes. This might be a good time to introduce to your students the hopscotch patterns on your lanais and playground. Allow the younger children to make up their own ways to use the various lay outs. Do not encourage competition, but rather the fun of hopping. If you prefer not to use hopscotch, then you could continue hopping with hoops or geometric shapes.*)

Follow-Up

1. How many feet do you use when you hop? (*one*)
2. What part of your foot should you land on when you hop?
3. What size step will you take if you want to leap far?
4. Will it help you leap far if you lean forward and reach out?

Program V

Locomotor Skills II

Movement Concepts

Jumping: high, far (*standing and running*), over, down, rhythmically, light landings (*absorbing force*), developing force (*size of swing and speed of movement*), direction of force (*reach and lean*), push off, variations in expectations related to height, cooperation.

Objectives

After three lessons related to the concepts covered in Program V, the children will show evidence of understanding:

1. Their own body by their ability to:
   - identify with their own height and their own reaching capacity,
   - receive feedback from various parts of the body regarding placement, alignment, shape and size.
2. Ways the body moves by their ability to:
   - jump high, far, over, down from, in rhythm, and in place,
   - increase and decrease the amount of force and body lean required for each jump,
   - jump in different directions, levels and shapes.
3. Ways to control their body by their ability to:
   - jump and land so as to absorb force for a controlled landing,
   - jump, spin in the air, and land solidly facing a predetermined direction,
   - jump vertically and return to the same spot.
4. Ways to cooperate with other people by their ability to:
   - allow people of varying heights and abilities to have correspondingly different goals,
   - play a game which requires one child to spin a rope at a low level using medium tempo,
   - share the equipment and the landing spaces,
   - select equipment and design a practice station for their group of 3-4 children.

5. Some of the basic principles of movement by their ability to:

   - jump with more force by increasing the action in their legs and arms,
   - jump in a specific direction by changing their body lean and their arm swing,
   - absorb force by "giving" with various body parts.

Focus for the Teacher

This second program on locomotion gives an in-depth look at jumping because it is a multi-faceted skill. The children will experience jumping over obstacles, jumping up to reach an object, jumping for distance, etc. Many of your children will use an immature pattern and therefore your encouragement for two-footed take offs and stable two-footed landings will be important in the further development of the skill. Some fairly meaty theory about force development and directionality is introduced via the jump, but it should be easily digested.

Focus for the Children

The program today will remind you of many ways that you have jumped and will show some that you may not have tried before. See how many of them you can remember. In the second part of the program you will see the children jumping at different stations or places. Notice how well they work together and how hard they practice even when the teacher is with another group.

Follow-Up

1. How many different ways of jumping did you see?
2. How many feet should you land on when you jump? (*Two*)
3. What will you do with your knees so that you can land lightly?
4. How can your arms help you when you want to jump far?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM V - LESSON 1

Lesson Concepts

New: The jump pattern, jumping high, jumping far, development of force (*legs bend and stretch, arms swing, feet push off*), direction of force (*body lean, arm swing*), awareness of body (*landing on two feet, degree of lean*)
Review: Level, intensity, speed, body parts, direction

Lesson Focus

The lesson today introduces the jump pattern and then applies it to jumping high and jumping for distance. Be sure that they get the basics so that they are ready to apply the jump to equipment. The major emphases should be on the use of a good arm swing, a strong two-footed push off, sufficient lean, and an "easy" light landing.

Equipment and Spatial Needs

2-4 jump charts
2-4 tumbling mats
2 rubber strips per child (*or ropes in some circumstances*)
Masking tape

Initial practice can be done on a wooden floor or in a grassy area that isn't wet. The "jump and reach" practice will require a flat, unobstructed wall for the jump charts. The charts are made on tag board or other heavy paper which is about 8" wide and 36" long. Draw lines every two inches using four repeating colors (*red, yellow, blue, green, red ...*). Tape the charts to the wall at appropriate heights.

To practice jumping for distance, the rubber strips are about 1" wide and 10-12" long. They may be cut from any substance that will not slide when jumped on. If strips are not available, you may use ropes to mark the "rivers" only if you are working in grass. Do not use ropes to mark lines on a hard surface!

A minimum of two tumbling mats will enable several children to work simultaneously. Depending on the height of the children, the width of the mats could be used to further increase participation. Place a piece of masking tape on the mat to indicate the starting line. Have several rubber strips available to mark the children's heights.

Learning Activities

(*The children should have their own personal space within a designated area.*) Let's see each of you jump in your own personal space. How many feet are you using? Can you feel both your feet pushing off? What parts of your feet are pushing? How many feet are you landing on?

Can you jump just a tiny way off the ground? (*Only high enough for a bug to scoot under?*) And now, can you jump higher? (*High enough for a mongoose to run under your feet?*) How high can you jump? Can you feel

how your feet help you jump? Your legs? Your arms?

How many ways can you find to swing your arms? (*Experiment with one and two arms, moving in opposition and together, moving across the body and beside it, etc.*) Which way helps you jump high? Can you feel your arms as they come forward and upward really fast? Swing and reach up!

Find a mark (*leaf, spot on floor, etc.*) and stand right on top of it. Do you think you could jump up and land right on the mark again? If your landing was off to one side, can you figure out why? (*Harder push off from one foot, arms not swinging straight up to the sky, body leaning.*)

This time instead of jumping high, show me how far you can jump. Did you remember to land on two feet? How do your legs help you jump far? Can you feel them bend and stretch? What parts of your feet do you feel pushing off hard against the ground?

How far forward can you lean as you jump? Put your feet together and see how far you can lean before you have to take a step forward. This time when you jump, try to lean way forward. Did you go farther?

How can your arms help you go farther forward? Find a way to swing them that will almost pull you forward. Pretend that you are reaching out with both hands to "give me ten." How far back can you swing your arms as you get ready for a big forward swing? What happens if you swing them backward just a little, do you jump as far?

(*Distribute rubber strips.*) Place one rubber strip on the ground in your own personal space. Stand right in front of it and put the other strip in front of your toes. This will give you a narrow "river." Can you put your toes at the edge of the "river" and then jump lightly to the other side? Try it again.

When you land, can you be so quiet that no one hears your feet as they touch the ground? Good job! How did you land so quietly? What did you do with your knees? What part of your feet did you land on?

(*Have children move strips apart one foot at a time as appropriate.*) Try your jump again and see if you can still land quietly. Are you remembering to swing your arms forward and to reach out in front? Try leaning farther forward as you push off hard and fast.

Culminating Activity

(*Take the children to each of the stations which have been set up. Explain the jump and reach chart while demonstrating with one child. Have the child stand with his/her side to the wall with the feet flat. The preferred arm is stretched up the chart and the color noted where the finger tips reach. Then the child relaxes and prepares to jump straight into the air. At the top of the jump, the child hits the chart and again the color is noted. You may want to have the child use chalk to indicate reach and jump spots. A good jump of 8" is easily measured by the colors. For example, if the child reaches the red line while standing, he/she should be aiming for the next red line. See equipment section for instructions on how to make charts.*)

(*The second station is the jump for distance. See equipment section for organizational information. Demonstrate how to measure using a child*

lying on his/her back on the mat. Have the feet at the starting line and place a marker at the top of the head. A good jump is approximately the individual's height. Encourage the children to assist each other in the measurements.)

(Divide the group into the two stations. Have them practice for about five minutes and then have the groups rotate.)

Follow-Up

1. What two kinds of jumps did you practice today? (*jumping high and jumping far*)
2. How many feet should you push off with? (2)
3. How many feet should you land on? (2)
4. How do your arms help you jump forward?
5. Which way should your arms swing when you want to go high?
6. Which way should your body lean if you want to jump far?

PROGRAM V - LESSON 2

Lesson Concepts

New: Jumping over (*using standing and running starts*), jumping rhythmically in response to sound, jumping in response to a moving object, distinguishing between a hop and a jump, cooperative planning and sharing
Review: The hop, the jump pattern, force development, direction of force, light landings, relationships (*between, on, around, over*), body awareness, shared space, direction, pathway

Lesson Focus

There will be a lighter quality to the lesson today. You will be reviewing the big concepts from Lesson 1 and applying them to several enjoyable activities. In the more relaxed atmosphere, do not forget to look for and comment on "good" performance.

Equipment and Spatial Needs

1 Yarn ball per child
Plastic bottles, low cones, plastic bowling pins, and other low obstacles to be jumped
1 Long jump rope with a bean bag tied securely to the end ("*Jump the Shot*")
You may want several shorter ropes for second grade.

Learning Activities

(*All children within the designated area in their own personal space.*)
Listen to my hands ... (*slow, even beat*) One foot, one foot, hop, hop ... Ready? Let's do that. (*See Program IV - Lesson 3*) Let's go backward ... etc. And sideward ... etc. And rest.

This time let's try two feet, two feet, jump, jump. And backward ... Two feet ... etc., and sideward ... two feet ... etc. (*Continue by alternating between hopping and jumping.*)

Find your personal space. (*Distribute the yarn balls.*) Can you hold the ball on your head and jump lightly five times? Can you hold it between your knees and jump forward ... and backward? See if you can hold it between your ankles and jump forward, backward and then sideward. Are you feeling your feet landing together?

Put the ball on the ground. Can you find a way to jump around your ball in a circular pathway? Who can find a way to jump over their ball? Are you landing lightly on the other side? Try it again. Yes! That was very quiet. What did you do to make it so quiet?

Stand facing your ball again and see if you can use your arms to help you go up and over the ball. Are you swinging and reaching?

Leave your ball on the ground and let's travel throughout our space. Any time you come to a ball jump over it. Ready? Begin ... run and jump ... and keep on going. Go back to your own ball and stop.

This time take a few steps back from your own ball and see if you can run up and without stopping take off from one foot and land on two on the other side. Did you go farther this time? See if you can let the run help you go farther.

Let's travel in our big space again and see if you can use the run to help to jump high and far. Ready? Go! (*Comment on what you see.*) Ready? Freeze. Let's try it one more time and you discover how long you can stay in the air before you land lightly on two feet. Begin.

(*Collect balls and distribute empty detergent bottles, low cones, plastic bowling pins and other low objects for jumping over.*)

Stay in your own space and see if you can find a way to jump over this higher object. How many things can you think of that will help you go higher? (*run, push off, bend and stretch the legs, swing arms back and then forward and upward*)

This time travel through our shared space and jump over each object you come to. Be sure you are getting up high and then landing lightly on two feet.

(*Have the first and second graders form small groups. Using the equipment which is available have them plan and then use a small obstacle course which requires them to jump different objects while traveling in a designated pathway.*)

Culminating Activity

(*Form a circle to play "Jump the Shot." Use a long jump rope with a bean bag tied securely to one end. The "spinner" stands in the center and swings the rope in a circular pathway under the feet of the jumpers. The rope is to travel at a medium tempo and at a low level. The children should face the oncoming rope and jump to avoid being hit. Do not eliminate those who are unable to jump successfully. Allow second graders to form small circles and to select their own initial "spinner." This person should learn to exchange the rope behind his/her back instead of turning the whole body. Otherwise there will be a lot of dizzy children!*)

Follow-Up

1. How many feet do you land on when you jump? When you hop?
2. How do you make your landing soft and quiet?
3. How can you jump higher?
4. How do you know when to jump when playing Jump the Shot?

PROGRAM V - LESSON 3

Lesson Concepts

New: Jumping down, jumping and turning
Review: Body awareness (*hips and ankles*), light landings, body shape, level, facing, direction of arm swing

Lesson Focus

After a review of the jump and a brief experiment with jumping and turning, the lesson allows for a great deal of flexibility. The availability of physical education gymnastic equipment and the playground equipment will determine the type of jumping experiences your children will have. The more stations you can "dream-up" the better!

Equipment and Spatial Needs

Provide opportunities for the children to stand and jump from varying heights and to stand and drop down from different heights. Outdoor equipment might include: horizontal ladders, turning bars, rings, steps, benches, etc. Indoor equipment could include: vaulting boxes, a climber, a stack of mats, an old table, a springboard, tires, steps off a stage onto a thick mat, etc.

Learning Activities

(*Children in personal space within designated area.*) Who remembers how to jump and then land softly? In your own space, jump just a little way and then land lightly. Try it again but jump higher. How are you landing? (*bent knees, on balls of feet*) Jump very high this time and land with "easy" bent knees.

Today, see if there are other parts of your leg that bend as you land. Try it out. Who can name some other joint that bends? (*hips and ankles*) When you jump this time jump and land lightly but then freeze. Ready? Jump! Now point to every joint in your leg that is bent. Can you name all three?

Who can jump and land at a very low level with their hands near the floor. (*Caution children that if they collapse their knees will poke into their eyes as they land.*) Be sure that you are landing with control.

This time can you land and feel your body curled at a very low level? When you jump from a high place it will be important to be able to land in this curled shape. Be sure you always land on your feet! (*A number of children will land on their knees unless otherwise cautioned.*)

Who can jump high into the air and land facing another way? How should your feet be when you land so that you won't lose control of your body? Are they together or apart? Try it out. (*Apart*) Are your knees bent or straight when you land? (*Bent*)

Who is using their arms to help them turn in the air? Which way should they swing? (*around and up*) Try it again. Can you feel your body twist up and untwist as your arms swing one way and then the other? Swing hard and fast as you push off.

(*Second graders may be asked to begin facing you and then jump and turn so they land after a quarter turn. Most will be able to do a half turn without difficulty and a few will do three-quarter and full turns. This may be a helpful illustration of fractions.*)

Jump straight into the air this time and see how long you can stay in the air. While you're up there this time, see if you can make your body into a wide shape. What other shape can you make while you're off the ground?

Culminating Activity

(*Decide on the equipment that you will utilize for jumping from a height. Have the children help you with the arrangement in so far as it is possible. Establish an order for the various stations. If possible alternate between landing and dropping and standing and jumping. Teach them the importance of taking turns and of not jumping until the landing area is clear. Allow them to practice at one station for several minutes before asking them to rotate. This encourages greater exploration and concentration on the skill. Continue to discuss the actual skill of jumping and landing as you move among the children. Comment and reinforce!*)

Follow-Up

1. At which piece of equipment was it hardest for you to land lightly? (*probably the highest*)

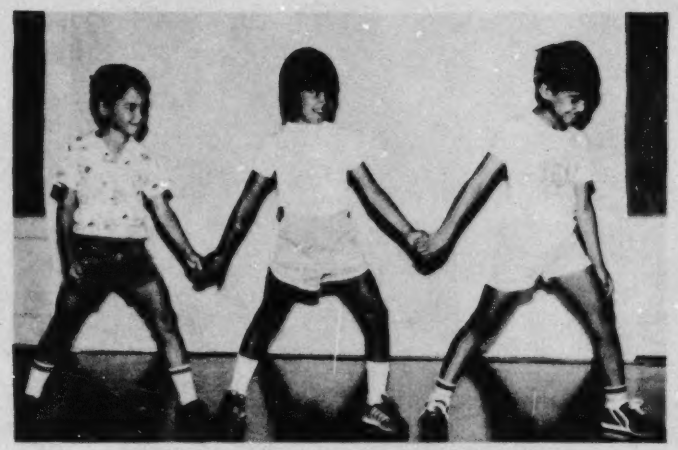
2. How did your body look when it landed? Was it stretched or curled?

3. After you take-off for a big jump, and before you land, is your body stretched or curled in the air?

4. How many different ways have you found to jump? (*jumping high, jumping far, jumping over, jumping down, jumping over the rope*)

Program VI

Locomotor Skills III



Movement Concepts

New: Slide, gallop, skip, body part relationships (*apart-together, leading-trailing foot*), body part awareness (*trailing foot drags or lifts*), cooperation with different partners, recognition of skills by their rhythmic patterns, dodging stationary objects dodging moving people and "taggers"

Objectives

After three lessons related to the concepts covered in Program VI, the children will show evidence of understanding:

1. Their own body by their ability to:
   - receive feedback from various parts of the body regarding relationships and level,
   - see a space and determine if it is large enough for their body.
2. Ways the body moves by their ability to:
   - slide, gallop, skip,
   - combine two skills and form a new skill,
   - dodge using various components of space, time and force.
3. Ways to control their body by their ability to:
   - move to a specific rhythm,
   - skip to a specific pattern as determined by the phrasing of a song,
   - respond quickly when a new skill is named in a game,
   - dodge stationary and moving objects.
4. Ways to cooperate with other people by their ability to:
   - move in a circle with the whole group,
   - move through space with a partner,
   - take different roles in a game.

5. Some of the basic principles of movement by their ability to:

   - identify a skill by its rhythm,
   - see an obstacle and make a quick, reasoned choice to successfully avoid it.

Focus for the Teacher

This program introduces the slide, gallop, skip and dodging. There are several games, activities, and a dance which are not only fun but important for the development of the skills. Remember to keep them thinking, but it's impossible to learn motor skills without practice. Limit your comments to brief "breathing spaces" so that they can keep moving!

Focus for the Children

Today you will get a close look at sliding, galloping and skipping. You may already be good at galloping. The last skill on the program today is called "dodging." It combines all the skills we've used in all the lessons. See how many you can name.

Follow-Up

1. What were the three new locomotor skills we covered in today's program?

2. What skills did you see people using when they were dodging? *(walk, run, slide, gallop, jump, changing level, speed, direction, body shape, etc.)*

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM VI - LESSON 1

Lesson Concepts

New: The slide and the gallop patterns, body part relationships (*apart - together, leading and trailing foot,*) body part awareness (*trailing foot drags or lifts*), moving cooperatively

Review: Leading surface, even and uneven rhythm, direction, responding to an outside rhythm, tempo, run, jump, walk, bases of support, facing

Lesson Focus

The children will move easily from the sideward walk into the side slide and gallop. As you change the rhythm from even to uneven, you will see the skills develop. Sliding is similar to the gallop except the trailing foot drags on the floor as the feet are brought together. These skills are needed for agile footwork in tennis, volleyball, dance, etc.

Equipment and Spatial Needs

A drum, tambourine or other way to produce rhythm
A relatively smooth surface about 30' x 30' (*if children are barefoot they will appreciate a floor*)
1 large ball for every two children
4 cones to designate area

Learning Activities

(*The children should be in their own personal space within the designated area.*) Find a way to travel sideward using any three bases of support that you choose. Which surface of your body is leading the way? Change your number of bases and travel to the other side.

How many ways can you find to walk sideward? I see people stepping and crossing their feet. Other people are stepping out with one foot and then bringing the other foot next to it. (Apart-together) Try a way you haven't used before.

This time everyone face the wall (*fence*) behind me. Who can walk sideward and always face this wall? Is your body staying straight or is it twisting as you step? Hold your arms out straight to the sides and see if you can keep them even. Which side of your body is leading the way?

Listen to the drum (*my hands*) as I beat this rhythm (*slow, even beat*). Do you think you could walk sideward to that beat? Let's all use step apart and step together (*step ... together, step ... together, etc.*). (*Repeat traveling with other side leading.*)

Listen to my beat carefully this time, because the rhythm is going to change. It will no longer be even, but it will be uneven and bumpy. See if you can do what the drum says. (*Use the same slow even rhythm*

and gradually change the rhythm by adding an accent. Step-together,, step-together, and then increase the tempo slightly so that a comfortable pace is set for a side slide.)

Let's try it again. This time pretend you have glue on your back, or trailing, foot so that it has to stay on the floor as it drags up to the other foot. Step - together, step - together, etc.

This is called a slide. Can you feel your feet going apart and then together? Can anyone find a way to slide backward? Or forward?

All join hands and form a circle. Begin with your right foot and let's slide around to the right side. *(Join hands with them and set the rhythm and tempo by singing out "slide and slide and slide ...")* And ... Stop! Ready to go the other way ... etc.

Can you find a partner and sit down by the time I count three? Ready? Go! This next activity requires that you and a partner cooperate, or help each other.

Join one hand with your partner and walk in a curving path throughout our big space. This time run lightly and see if you can stay together without holding hands. And ... stop! What are you doing to help stay with your partner?

Now with both hands joined, decide with your partner which way you are going to slide. Can you go in one direction, stop together, and then travel to the other side?

(Distribute large balls. One per couple.) See if you and your partner can find a way to hold the ball between you without using your hands. What body parts are you using? See if you can travel together so that you don't drop the ball. Remember you can't use your hands, so it will take a lot of cooperation. Can you face another way? Can you slide and keep the ball in place? *(Collect balls.)*

This time travel alone and begin sliding sideward. Now see how high you can lift your knees. Can you make them even more important by bringing them up higher?

See if you can travel forward making your feet still go apart and together, but lift those knees! *(Beat the rhythm on your drum or clap. Ga-llop, ga-llop, etc.)* Can anyone guess what locomotor skill this is? It's the gallop.

Listen to the beat ... ga-llop. Can you clap that uneven, bumpy rhythm? Ga-llop, ga-llop ... Find a way to clap gently another body part and make that same rhythm. Can you do it more slowly? More quickly?

Who can gallop quickly and lightly all around our space? Can you find a way to gallop slowly and spend a lot of time in the air before you come down again? See if your arms are helping you gallop.

Now put that sound in your feet and gallop throughout our space. And freeze. This time see if you can gallop forcefully and heavily so that we can hear the "bumps" as your feet hit the ground.

Can you use a pathway that is new? Who can gallop heavily in a straight-direct pathway? Now see if you can gallop lightly and freely in an indirect-weaving pathway.

Culminating Activity

(Have all children find a partner and sit down within designated area. If one is "extra" you be that person's partner and do as much as possible while giving continuous directions.)

We're going to play a game called "Busy Bee." I will call out different things for you to do either by yourself or with your partner. When you hear me say "Busy Bee," you are to find a new partner as fast as you can. *(Discourage their changing again after they make a selection.)* We will be using many of the skills and ideas we've learned so listen carefully.

Face your partner and say "Hi partner!" Put your hands on your head, on your hips, on your knees and on your toes. Jump up high and touch the sky. Hop on your right foot three times. Hop on your left foot four times. Sit down and turn around. Busy Bee!

(With a new partner) Shake hands with your partner. Don't let go and walk around your partner in a little circle. Change hands and go around the other way. Jump into the air five times. Curl up small. Make yourself wide and flat. Busy Bee!

(With a new partner.) Touch your partner's nose. Touch your own toes. Take both your partners hands and slide to one side ... and slide back the other way. Clap your hands three times. Clap once behind your back. Clap your partner's hands. Turn around once. Busy Bee!

(Continue to give directions that involve skills and ideas of previous lessons.)

Follow-Up

1. When you slide is there a time when your feet come together? *(Yes)* How about when you gallop? *(Yes)*

2. How is the gallop different from the slide? *(Knees are high, trailing foot does not drag.)*

3. When you walk is the rhythm even and smooth or is it uneven and bumpy? *(even)* How about the slide and gallop? *(uneven)*

PROGRAM VI - LESSON 2

Lesson Concepts

New: The skip patterns, recognition of a skill by its rhythm, change of role in a game, cooperating in a circle dance

Review: All locomotor skills, intensity, level, direction, pathway, body part awareness (*high knees, arms, balls of feet*), quality, uneven rhythm, cooperating with a partner

Lesson Focus

This last locomotor skill in our series is also the last to emerge developmentally. Some children have been skipping since about age four and a few at seven are still not proficient. Practice is essential! If any use a "one sided" skip, it indicates a need to practice the hop on the non-preferred side and then a return to the skip for integration of the step and the hop.

Equipment and Spatial Needs

A drum, tambourine or other way to produce rhythm
A relatively smooth area about 30' x 30'
4 cones to designate the area

Learning Activities

(*Children should be in personal space in the designated area.*) Find a way to travel around our space using any locomotor skill you choose. Can you travel lightly? At a higher level?

Choose another skill and see if you can travel in another direction. Can you travel in a new pathway?

Find a partner and decide on a way you can both travel. How much of our space can you travel in together? And come over and sit down.

One skill we haven't talked about yet is the skip. Do people usually skip when they are happy or sad? Show me a very happy skip... I see tall backs ... swinging arms ... and high knees! And stop.

What part of your foot are you landing on? Can you land lightly on the balls of your feet? Who can skip lightly in a very indirect path all around our space?

Lightly slap each of your own knees. This time when you skip think about your knees and bring them up very high. Ready? Begin. How long can you stay in the air with each hop? Do your arms help?

Find a partner and skip together through space. Can you stay right together?

Listen to my hands (*or to the drum*) as I beat out the rhythm for the skip. Skip-ty, skip-ty, skip-ty, etc. Does it sound even and smooth or uneven and bumpy? (*uneven*) Ready to skip by yourself ... and skip-ty, skip-ty... etc.

Culminating Activities

(Form a circle to play "Snap the Trap." Two children are selected to make the trap by holding both hands. The rest of the children follow a leader through the trap while you clap various rhythms. For example, begin with the run and say, "Run, run, run...," etc. while you clap a fast, even beat. After saying the skill several times, while clapping, continue to clap only to set the rhythm. After about 10-15 seconds stop clapping. At that point the trap doors are to come down. Anyone caught in the trap quickly becomes a part of the trap and you continue. "Skip-ty, skip-ty ..." To keep the game moving quickly, alternate all the other locomotor skills with the run each time.)

(An alternate or additional skipping activity is a simple dance to the tune of "Shoo Fly." All the children form a circle with hands joined. For the verse, "Sho Fly, don't bother me," the group skips toward the center using four skips. For the next line, "Shoo fly, don't bother me," they skip out again backwards. The line is repeated and they skip in using four skips and back out to the words, "For I belong to somebody." For the chorus, they drop hands and join right hands (or elbows) with their partner and skip in a little circle four times. The words are, "I feel, I feel, I feel like a morning star," and then they stop and change hands and skip in the other direction to "I feel, I feel, I feel like a morning star." The total group joins hands in a circle again and skips forward four steps as in the beginning. The dance is simple to learn especially if the children have learned the song previously.)

Follow-Up

1. How many locomotor skills can you name? (walk, run, leap, hop, jump, slide, gallop, skip)

2. Which one uses just one foot? (hop)

3. Which one uses two feet for the landing? (jump)

4. Can you name a skill that uses high knees? (skip, gallop, leap)

5. Can you name one that takes you high in the air? (jump, leap, skip)

PROGRAM VI - LESSON 3

Lesson Concepts

New: Dodging stationary objects, dodging people, dodging taggers

Review: All locomotor skills, fast starts and stops, change in speed, pathway, direction, level

Lesson Focus

This lesson includes the use of many of the skills and concepts as they apply to dodging. The children will enjoy this lesson which should help to make up for the extra work involved in getting out all the equipment. Be sure to let them help you carry it out and back!

Equipment and Spatial Needs

8-10 cones
15-20 plastic bottles or plastic bowling pins
1 hoop for every other person
Set of plastic hurdles
Blocks and tubes (*maybe 10 blocks and 5 tubes*)
Wooden geometric shapes
Other miscellaneous equipment to serve as obstacles

Learning Activities

(*Children seated in center of designated area.*) How many of the locomotor skills can you name? We have practiced all these locomotor skills and you can also control your body with fast starts and stops. You are able to change your direction, your level, and your speed. I think that you're ready to put all these together into another skill called "dodging."

Dodging means trying not to bump into people or things as you travel around. Can you think of any time when you had to dodge?

Remember our game of "Jets?" Did you need to dodge in that game? Let's play it again, but we'll make some changes as we go along. Find yourself a personal space.

Ready for take off? Begin ... remember to use all the space. Ready? Freeze! I saw some good dodging. What did you do to keep from bumping people? (*Did anyone change their speed? Did you change your facing?*)

Let's try it again but a little faster (*if appropriate for your class*). Think about ways you are moving your feet that help you dodge. Ready? Begin ... And ... Freeze!

What did you do with your feet? Did anyone slide or jump? Did anyone walk or gallop? Did anyone make their feet go in another pathway?

Let's play one more time and think how you use your arms and body to help you dodge. Ready? Begin ... and Freeze!

What ways did your arms and body help you dodge? (*Did anyone have to twist or turn? Did you have to change the level of your arms?*)

Those people who are wearing something (*red*) get a highway cone and put it where you are standing now. This time when we play you will have to dodge all these cones and the people too. Ready? Go!

(Have the children increase the complexity by adding more cones, plastic bottles, plastic pins, etc. when you feel they are ready.)

(Leave all equipment already in use and add hurdles, blocks and tubes, and other obstacles that require going under or over. Have children start at one end and go through the obstacle course in "waves" of about 5-8 people. Repeat going in the other direction, but ask that they use a particular locomotor skill except for going under and over. For example, could they slide through the obstacles?)

Culminating Activity

(Divide the class in half. Have one group stand on one boundary line and have the other group scatter within the space. Each child within the space should get a hula hoop and place it on the ground in their own space. This will serve as a marker. The children on the line will be the first dodgers. They will try to run through the space to the opposite boundary line without being tagged. The dodgers will need to be aware of other runners and of the taggers. Send them through in "waves." The taggers must keep at least one foot inside the hoop. Change places after one run over and back.)

Follow-Up

1. What does it mean to "dodge?"

2. What skills did you use when you were dodging?

3. Is it harder to dodge cones and bottles or "taggers?" Why?

Program VII

Creative Movement

Movement Concepts

Abstract thinking, communicating the varying qualities of movement of an object, stillness, continuity, shaking, varying the intensity of sounds, moving quickly into a shape and freezing, seeing an object and moving in relationship to it, moving into a shape and letting the movement continue.

Objectives

After three lessons related to the concepts covered in Program VII, the children will show evidence of understanding:

1. Their own body by their ability to:

   - see an object, or think about an object, and reproduce the movement in their own body.

2. Ways the body moves by their ability to:

   - use a wide variety of concepts and skills to express an idea,
   - isolate and move individual body parts,
   - move continuously while changing tempo, size or shape.

3. Ways to control their body by their ability to:

   - arrive at a time of "stillness,"
   - move freely while expressing an idea without bumping anyone.

4. Ways to cooperate with other people by their ability to:

   - make sounds without interfering with the concentration of others,
   - move as individuals to tell a part of an overall "story" or to help to create a movement collage.

5. That moving creatively involves the ability to:

   - move in ways that communicate a message,
   - combine a wide variety of skills and concepts,
   - move in a continuous manner which may be a repeated sequence of movements.

Focus for the Teacher

Don't let the idea of creative dance send you into a panic! Think about it in terms of an application of many skills which the children have already learned. The follow-up lessons are all "story-like" and should be easy to present. Try to relax and let the children feel the freedom which should be a part of creative dance.

Focus of the Children

The program today will show you some ways that children move creatively. They each move in their own special way to tell a story or explain a feeling. See how many different ways the children find to move with their pretend balloons.

Follow-Up

1. What happened to the balloon when all the air came out very fast? Do you think you could move like that balloon to show someone your idea? That's the beginning of a creative dance!

2. When all the air was out of the balloon, what did it look like? Could you make your body look like a flat balloon?

3. What parts of your body could you use to hit a big red balloon high into the air. Imagine that you never miss it. Imagine that every time you hit it with a different body part, the balloon flies high into the sky. You're ready for creative dance next time!

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child A Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM VII - LESSON 1

Lesson Concepts

New: Gradual change in tempo, stillness, abstract thinking, communicating the varying qualities of movement of an object, basing movement on a "story"

Review: Pathways, size, shape, intensity, level, tempo, direction, body parts, perception and expression of a specific quality (*floating, darting, bumping, swirling*)

Lesson Focus

The children may have greater confidence having seen the others in action. However, encourage the children to move in their own way. They should not feel any pressure to look like the children on TV or like their classmates.

Equipment and Spatial Needs

A quiet room with a floor would be best, but this lesson could easily be done in a grassy area. Often, barefeet give a feeling of freedom to the movement.

Learning Activity

Pretend that each of you has a balloon. Can you blow it up? Remember how hard you have to blow to start some balloons. Can you blow with a lot of force?

How big is your balloon now? Can you make it bigger? ... And let go of the balloon! What happens when the air comes out very fast?

Make a pathway in the air with your hand that shows where your balloon might go. Is it a direct and straight path or is it indirect and curving?

Use your whole body to show the path of your balloon as the air rushed out of it. Did it move quickly all the time? No, as the air goes out it gradually gets slower and slower. Let's try it again. Can you use different levels?

Pretend that you are the balloon being blown up. Show with your whole body how you look. Can you use your arms and hands to make yourself look and feel bigger?

Are you ready for someone to let go of you and let the air come out? Show with your body what happens. Ready? Go!

Some of the balloons went high and low and high again. I saw some of them circle around very fast as they lost their air.

What happens to a balloon when all the air is gone? It lies flat and very still on the floor.

Let's try it again and this time think about what pathway your balloon is taking. Does it circle or zig-zag? Is it low and then high?

Ready? Go! ... Yes, I see balloons going in many different pathways. I see some balloons traveling very fast and then getting slower and slower and slower. Can you feel all your air gradually going out? I see flat, quiet balloons lying on the floor ... Good job.

(Gentle voice) This time let's blow up the balloons and tie them so the air can't come out. Show the balloon with your whole body. There's a gentle breeze and the balloon goes up a little way and then slowly and smoothly moves around the space. It slowly twirls and moves in a curving pathway. *(And continue the story as they move...)*

Sometimes it moves forward, sometimes backward, and sometimes to one side. It moves high and low ... and then it comes to rest next to a soft flower. *(Have children lie quietly for about 15-30 seconds but not long enough to lose the thread of the story. Then continue...)*

A child sees that brightly colored balloon, picks it up and hits it into the air. Can you hit it with your knee? With your hand? With your elbow? With your foot? With your head?

Can you hit the balloon when it is still very high in the air? Can you hit it just before it floats down and hits the ground?

See if you can catch the balloon as it floats down, twirl around with it, and then throw it high into the air. Balloons are hard to throw and so they won't go straight upward, but instead it blows around. Try to run after it and catch it again, twirl around with it, and then sit down with it in your lap.

Untie your balloon, but hold on to it very tightly so the air doesn't come out. Slowly let the air go out. As the air goes out what happens to the balloon? Can you make yourself get softer and softer as the air escapes? When it has all gone, feel yourself relaxed and flat on the floor next to your balloon.

Follow-Up

1. How did you feel when you moved like the balloon with the air coming out fast?

2. Did you have a different feeling when you floated with the gentle breeze? Can you tell us about it?

3. How does your body feel when it is relaxed? *(soft, loose)*

4. Did you feel as though you were telling a story with your body about a balloon?

PROGRAM VII - LESSON 2

Lesson Concepts

New: Abstract thinking, varying movement according to own ideas, continuity (*change from one speed to another without stopping, from one size to another, from one shape to another.*)

Review: Twist, level, tempo, size, body part awareness, body part relationships, shape

Lesson Focus

This lesson takes you on a deep sea dive. The children will explore moving like small darting fish, like plants that twist with the currents, like a manta ray that ripples its flat body, like the puffer fish that changes its size, and the clam that opens, closes and rolls to a new home. Take your face mask!

Equipment and Spatial Needs

A quiet room with a floor would be best, but this lesson could easily be done in a grassy area. You may wish to select some background music for the concluding portion when all the sea comes to life.

Learning Activities

Have you ever watched the fish and all the growing things under water? (*At the Aquarium, at Sea Life Park, with a snorkle?*)

Do things all move at the same speed under water? Are they all the same size? The same color?

Many interesting plants live under water along with the fish. Have you ever noticed them? Do they stand very still? (*no*) What makes them move under water? (*The water currents and fish moving in an out of them.*) What makes the plants in your backyard move? (*wind*)

Let's see if you can pretend to have very deep, deep roots, but your body is very loose and flexible. Any way that the water pushes, you will move that way. Can you twist slowly without moving your feet?

Would your arms be stiff? Allow them to be moved by the water too ... and your head ... and your shoulders ... Feel very loose and relaxed. Can you move at different levels? Your stem may bend way over and take you close to the sandy bottom of the ocean.

There are clams that live on the bottom too. What do they look like? They have two rounded shells that are their house. They can open and close their shells. Let's see what your clam looks like ... Make your shell round and smooth. See if you can slowly open up and then close. Curl up tight and let the next wave roll you along the bottom. Open and close ... and curl up tight ... and roll ...

What else lives in the water? Small fish that dart about very quickly. They often go in zig zag pathways as they search for food. See if you

can swim quickly, eat something, and then swim off in another direction.

Have you ever seen manta rays? What do they look like? They are flat and wide ... The water just ripples their bodies as the manta gently moves through the water.

See how wide and flat you can feel and still travel. Can you make your body flow and move very smoothly? Can you feel as though you will move on and on forever?

Have you seen a fish that can make itself bigger? It's called a puffer fish. Make yourself into a small looking fish and swim all around. There's a dangerous looking fish coming along that might be interested in having you for dinner. Puff yourself up so that you look too big to eat and too fierce to fight. Get bigger ... and bigger ... and swim around more slowly like a great big fish.

Culminating Activity

Decide which part of the ocean environment you would like to be. There are plants, the clams, the darting fish, the puffer fish, and the manta ray.

When I say "Begin," *(or when I put on the music)*, start moving through our space the way your fish or plant would move ...

Let me see if I can guess what you've chosen to be. I see clams opening and closing and rolling. I see plants that are gently moving and twisting, but their roots aren't moving. There are some small darting fish, some rippling manta and there's a puffer fish. Would you like to choose another part of the ocean environment? Let's try it again.

Follow-Up

1. Did the little fish and the big manta ray move the same way? *(One darted quickly and the other moved slowly, gracefully, rippling through the water.)*

2. How are the underwater plants able to move? If the ocean were very rough, how would the plants look?

3. Can you name anything else that lives under water that moves in a smooth and gentle way? *(Turtles, angelfish, etc.)*

PROGRAM VII - LESSON 3

Lesson Concepts

New: Shaking an instrument, shaking different body parts, making a sharp, chopping movment, body part (*heel of hand*), making sounds of varying intensities, making a sound and moving simultaneously

Review: Intensity, level, tempo, direction, body parts

Lesson Focus

Often it helps people learn to move in a particular way if the idea isn't entirely abstract. With this in mind, some sound "instruments" (*plastic bottles with small pebbles*) will be used to introduce a shaking action. After some initial practice, the group will shake up some popcorn.

Equipment and Spatial Needs

A space about 30' x 30' which is not too close to a classroom that might be bothered by some shaking sounds.
1 plastic bottle per child (*Place a few small pebbles inside.*)
or other sound makers (*tambourines, gourds, shakers, castanets, etc.*)

Learning Activities

(*Distribute bottles to individuals who are in own personal space.*) How many different sounds can you make with your bottle? Can you make a loud sound? ... A quiet one?

If you hit the bottle in different ways does the sound change? Try hitting it strongly with the heel of your hand and then lightly with your fingers. Hit it against different body parts (*thigh, knee, hip, foot.*) What did you discover?

Move the bottle with a sharp, chopping movement. Did the sound change? Can you find other ways to move that will give other noises?

At a low level, make a quiet sound in front of you, to the side and even in back. Can you travel at this low level and keep the sound going all the time? How does your body feel when it moves quietly and softly.

Begin to stretch up a little and increase the sound a little too. Can you shake the bottle at a medium level? Try it with your other hand.

Who can make a strong loud sound at a high level? See if you can jump into the air and make your sound at a very high level.

(*Collect bottles by placing a rope through all the handles and tying a knot.*)

Begin to shake one hand ... and then the other ... Can you shake your elbow? Your shoulder? Your head? How about your foot? Your whole leg? How many parts can you shake all at once?

Culminating Activity

Let's pretend that we're some popping corn all curled up quietly in the bottom of the pan. When the corn begins to get hot it makes a gentle sound. Can you find a way to make a quiet sound with some part of your body?

The corn begins to move very slowly ... it moves just a bit here (*a shoulder*) ... and maybe there (*a knee*) ... and another place (*an elbow*).

As the corn gets hotter, the parts move more quickly and the sound is a little stronger. A hand shakes, a foot shakes, a shoulder shakes, the tummy shakes, ... and as it gets hotter, the whole kernel of corn begins to shake and bounce in the pan. If you were a corn, how would you bounce in the pan?

The corn may jump up a little (*to a medium level*) ... or back a little ... as its parts begin to stretch out and cover more space.

And all of a sudden, it POPS! Way up high ... and all its parts are stretched out wide. Can you make that piece big and fluffy?

The corn hits the top of the pan ... and tumbles down. Another corn starts to shake one part quietly ... and another part shakes. As it gets hotter it jumps up a little way and finally it POPS! And stretches out into a wide and fluffy shape.

And once more another corn starts to shake ... etc.

Follow-Up

1. What parts of the body can shake?

2. Did you find a way to make a quiet sound with some part of your body as you moved?

3. How do you think your body looked when your kernel of corn popped high into the air?

Program VIII

Tumbling I

Movement Concepts

Rolls (*sideward - curled and stretched, forward*); principles for efficient rolling; principles for balancing, safety principles, tumbling as part of a sequence, rolling and balancing in a sequence

Objectives

After three lessons related to the concepts covered in Program VIII, the children will show evidence of understanding:

1. Their own body by their ability to:

   - see an object, or think about an object, and reproduce the shape with their body.

2. Ways the body moves by their ability to:

   - isolate and move individual body parts,
   - move continuously while changing level, shape or tempo,
   - roll using various shapes and directions.

3. Ways to control their body by their ability to:

   - balance at varying levels, using varying bases and shapes,
   - balance for a specific amount of time,
   - roll and then move directly into a balance.

4. Ways to cooperate with other people by their ability to:

   - share the mats in a safe manner.

5. That moving creatively involves the ability to:

   - accomplish the parts of a skill or sequence and then combine them into a whole.

6. Some of the basic principles of movement by their ability to:

   - maintain a balanced position by using a wider base of support,

more bases, and by placing the body at a lower level,

- maintain a curled shape while rolling by tucking the chin, flexing the legs, and transferring weight sequentially from the hands to the upper back, down the spine and to the feet,

- stand up efficiently after a roll by keeping curled, by pushing with the feet flat against the mat, and by reaching forward.

Focus for the Teacher

Kindergarten to second grade is an ideal time for children to learn their basic tumbling skills. Their bodies are flexible and the children are eager to learn. Try not to be apprehensive, but rather apply the information already learned to this new situation. You will be amazed at their progress in the next four weeks!

Focus for the Children

Tumbling is made up of many exciting activities. Because there is so much to be learned, there are two TV programs for this area. It will be important for you to follow directions so that everyone is safe and can learn all the new skills.

Follow-Up

1. How many different ways did the boys and girls roll today? (*forward, sideward, curled, stretched*)

2. Why does a ball roll more easily than a cube?

3. When you roll sideward, what are some body parts that could poke out and keep you from rolling smoothly?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.
2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM VIII - LESSON 1

Lesson Concepts

New: Roll (*sideward - curled and stretched, forward*); principles for efficient rolling; squat position, balancing in different shapes, at different levels and with different bases; basic principles of balance; safety principles

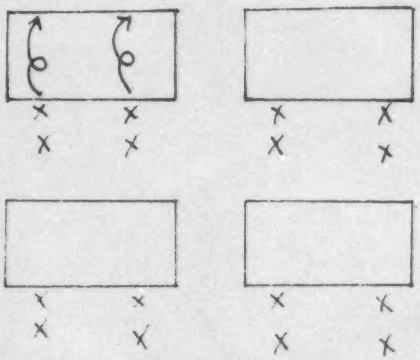
Review: Body shapes, body part relationships, tempo, bases of support, level, direction, strong and firm body, direction of arm swing, push

Lesson Focus

Rolling in two different directions and simple balances are the basis for this introductory lesson in tumbling. Essential to both is the child's awareness of his/her own body shape. Help children discover the principles for smooth rolling and stable balances. Be sure to set the stage for safe work on the mats by emphasizing the taking of turns and a "hands off" policy by those who wait.

Equipment and Spatial Needs

4 - 8 tumbling mats (*4 x 6 folding mats are recommended, but any size will do.*) There are many useful ways to arrange mats. The following is recommended for this particular lesson in order to get maximum usage and total visibility of the students.



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Learning Activities

(*Children should be scattered throughout the space but not on the mats. If your floor space is limited, wait to distribute the mats until after the introductory floor work is completed.*)

Who can find a way to make their body very stretched? Can you feel your fingers stretching? Your elbows? Your neck? Your back? Find another stretched shape. Can you feel your legs stretched? Are your knees straight? Are your toes pointed?

See if you can find a stretched shape that is very wide. Do you think you could keep your balance if I gave you a little push? Try another stretched wide shape that you think would be better. (*Go around and touch a few of the ones that look the most precarious.*) You'd better find another way that will make your body more stable. (*Find someone who is flat on the ground and stretched wide.*) Do you think I would be able to push her/him

over? Why not? (*He/she is wide, flat on the ground, and she/he has many bases of support.*) Try it out.

This time make yourself narrow and thin. Make yourself as stable as you can, but you must be narrow thin. I see many of you on the floor again. Do you think I will be able to move you? Let's see. (*Choose a child who is firmly stretched and narrow so that you will be able to roll him/her over.*) Why was it easy to roll him/her over? (*Because she/he wasn't as wide as our other shape.*)

See if you can make yourself so narrow and straight that you can roll over sideward. (*One or two rolls in a direction is sufficient.*) And roll back to the other side using the stretched sideward roll.

Now lie quietly on your back and feel your knees together ... your ankles together ... your feet long ... Roll again and feel like a long straight piece of spaghetti that hasn't been cooked. Don't be a wet, floopy noodle!

This time make your body into a curled shape. Think about your chin. Where should it be to help keep your body round? (*tucked toward chest*) Are your arms tucked? Are your legs close to your chest?

Make your body into a different curled shape, but use different bases of support. Can you move onto a different base and still be curled? See if you can keep changing without stopping in between. You are probably rolling.

(*Have the children arrange the mats as recommended.*) Remember how the children on TV sat on the floor facing their mats while they waited for their turn. It is very important to wait until the other person is off the mat and out of the way before you begin. Be sure that you don't try to help someone by trying to push them over.

Let's see if you can roll sideward across the mat in a round shape. When you get to the other side, take a giant step back and then sit down facing the mat. (*A chalk restraining line or a piece of tape may help kindergartners stay back far enough.*)

This time as you roll back to the other side, think about your knees. Are they close to your chest? Is your chin still tucked?

As you roll again, see if you can use your hands to help push you over as you roll sideward in your curled shape. Curl up at the edge of your mat and place your palms flat against the mat. (*Watch for fisted hands.*) Now push hard so that you roll over faster. Repeat.

Who can think of another direction you can roll in a curled shape? (*forward or backward*) When you roll forward, what part of your body may get in the way of your rolling smoothly? (*Your head*) How can you get your head out of the way so that you can roll safely? (*Tuck your chin!*) There are some other things that will help you roll forward without touching the top of your head to the mat.

Start your roll in a squat position on the floor at the edge of your mat. "Squat" means that you are in a curled shape using your feet as your bases of support. Let's see everyone squat right in your own place.

Place your hands flat on the mat with fingers pointing forward. Move your hands back until they are right next to your toes. (*Hands in close keeps the back rounded.*) Everyone sit down in place again.

I think you're ready to try a forward roll! Will the first person in line get into a squat position on the floor at the edge of the mat. Where do you put your hands? (*close to toes*) Be sure they are flat and fingers point ahead. Tuck your chin.

Now lift your okole high into the air, place your head between your legs, lean forward and gently roll over. Take a big step off the mat, turn around and sit down.

Good job! Next people get ready. (*Talk each group through its first roll at least. This will continue to reinforce the basic principles for the entire class. Emphasize that the head is not to be placed on the mat as a base of support. By taking the head back between the legs, the next point of contact with the mat will be the upper back.*)

(*When all have had their first turn, then have them roll back to the original side.*) When you roll this time, think about your hands. Do they push hard against the mat as you roll over? Then as you come up reach forward. That will help to pull you forward and up to your feet. Repeat.

(*Have children return mats to storage area.*)

Follow-Up

1. In which directions did you roll today?

2. What different shapes did you use when you rolled sideward?

3. How do you keep your body curled as you roll over? (*Chin to chest, knees to chest, hands close to toes when getting ready to roll forward.*)

4. Can you name one thing that helps you keep your balance? (*Body near ground, wide, flat, use of many bases.*)

PROGRAM VIII - LESSON 2

Lesson Concepts

New: Tumbling as part of a sequence, efficient recovery from forward roll, balancing on varying bases and in differing shapes

Review: Sideward rolls, forward roll, balancing principles, safety principles, squat, level, shape, varying tempo, jump

Lesson Focus

The warm-up will be a review of rolling sideward, walking and jumping in a sequence. The children will then explore some simple balancing stunts. Getting up efficiently will be added to the forward roll and a jump to finish at a high level.

Equipment and Spatial Needs

4 cones, plastic bottles, or other markers to designate boundaries.
A space about 30' x 30' depending upon the size of the class. If the area is too large, however, the children will not learn to share the space as readily.
1 drum or tambourine

Learning Activities

(Children should be scattered within the designated area. The mats are not needed for this segment.)

(The drum is used in the following sequence to provide a unifying tempo, although the children are not expected to move precisely with the beat. You will vary the tempo from quite slow to an explosive quick beat. Use your voice to reinforce the quality of movement to be desired.)

Slowly stretch up high into the air ... and higher ... and slowly curl up very small ... and slowly stretch ... and reach ... and reach ... and curl again.

This time when I say "Jump," see if you can quickly spring up into a high stretched shape. Ready? *(Ready to beat the drum loudly)* and Jump! *(single hit)* and slowly *(drum beating appropriately for movement)* curl up small again ... and slowly stretch tall ... and when I say "Curl," quickly curl up small. Stretch and stretch ... Ready? Curl!

Stay curled and slowly roll sideward one time and stand up and walk through space. *(Talk it through with them.)* Curl and roll over ... and up ... and walk ... Ready to jump ... Ready? Jump! Curl and roll ... and up ... and walk ... Ready to jump ... Ready? Jump! Etc.
(Work on continuity of movement so that these are not isolated segments, but parts of a whole sequence.)

(Have children move mats into recommended arrangement and then sit down at the mats.) Who remembers how to roll forward without letting their head touch the mat? Do you remember where your chin should be? How do your hands help? *(they push off)*

First people ready at the mats. Squat down, check your hands - are they flat on the mat? Do your fingers point forward? Chin on your chest, lift your okole, and take your head between your legs until you gently roll over. That was good. Walk over and sit down.

Next group let's see if you can roll over smoothly without touching your head to the mat. Ready? Etc.

What can you do to help yourself get up easily after you roll? Do you remember what you can do with your hands? (*Ready way forward*) Let's try reaching forward. Group one. Etc.

What shape should your body be in as you roll over? (*curled*) Think about your legs this time and see if they are staying close to your body. Just as you're coming up say "Feet to seat" to remind yourself to keep your legs bent. If your legs are stretched out in front you'll never be able to get right up. Remember, "feet to seat."

Ready? First group. Etc.

When you land, are your feet flat on the mat? The soles of your feet should be on the mat so that you can get a good push with them. Make sure that your legs don't cross as you roll over.

Let's try it just one more time. See if you can get such a good push with your feet and such a big arm swing forward that you jump right off the the mat! Ready? Roll and Jump! Etc.

Find a space on the floor away from other people and away from the mats. Who remembers how to be very balanced and stable so that no one can push you over? Let's see. I see people lying low, and flat and very wide.

Find a good way to balance on three parts in a stretched shape. Is this harder? (*Yes, because there are fewer bases and the person is probably higher.*)

Can anyone balance on just one body part? I see people on one knee and one foot ... Let's all try one foot. Does it help you to put your arms out to the side? Does it help to rest your other foot against the leg you're standing on? Can anyone balance on the other foot?

Let's try balancing on one foot with our eyes closed! Try the other foot. How long can you stay up? Thousand one ... thousand two ...

Can anyone balance on just their okole? See if you can balance in a curled shape and count to three. This time see if you can sit and look like the letter "V." How high can you lift your legs off the floor?

See if you can balance on the side of your body. Is it possible to use just the hand and foot on that side as you stretch off the floor? Why is that so hard? (*All the bases are in a line.*)

Does anyone know how to lift their legs high into the air and do the "bicycle?" See how straight you can get your back. Push with your hands against your okole to get your body up higher. This time keep your legs straight and stretch them straight to the ceiling. Can you stay balanced on your shoulders while you count to five?

(*Have children return mats to storage area.*)

Follow-Up

1. What do you do so that you can stand up easily after you do a forward roll? (*reach forward, push with feet, keep feet to seat, jump up*)

2. Why is it so hard to balance on just one foot?

3. How did your body feel when you were balanced upside down on your shoulders?

PROGRAM VIII - LESSON 3

Lesson Concepts

New: Sequence of a balance, roll, and balance

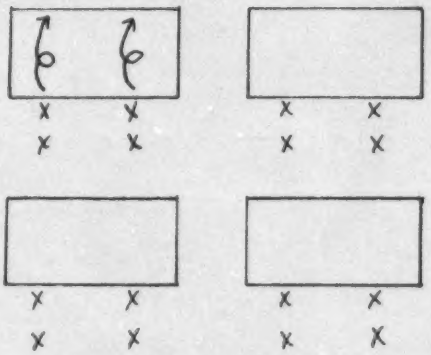
Review: Sideward roll, forward roll, balance, shape awareness, kinesthetic feedback

Lesson Focus

This lesson should consolidate the previous material and allow the children to gain confidence and skill. The major addition is that of balancing in unusual positions both before and after rolling. Allow the children the freedom to create their own sequence after they understand the basic format.

Equipment and Spatial Needs

4 - 8 tumbling mats (*4 x 6 folding mats are recommended, but any size will do.*) There are many useful ways to arrange mats. The following is recommended for this particular lesson in order to get maximum usage and total visibility of the students.



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A drum or tambourine
Large cards with individual letters written in capitals for the kindergartners. Select letters which are appropriate to copy with the body.

Learning Activities

(*Children should be scattered within designated area.*)

Do you remember that last time you tried to balance in the shape of the letter "V?" Let's try that again. Can anyone find another way to look like the letter "V?"

Can you balance in the shape of the letter "T?" How about an upside down "T?"

Do you think you could look like the letter "Z?" Make sure you have sharp corners!

Now try to balance in the shape of an "X." Etc.

Which letter was it easiest to make and then balance in that shape? Do you know why it was easier to make a right-side up "T" than a "V?"

Last time we did a sequence of movements with the drum. Remember when you walked, jumped up high in a stretched shape, curled up, rolled over, and then walked again? Let's try that again. Today try to make all the parts fit together so you won't stop in between movements.

Everyone find a space. Ready to travel? Begin. Travel all through our space. Ready? ... and ... Jump! ... and curl ... and roll ... and stand up ... and travel again ... Ready? and Jump! Etc.

(Have children bring out mats and place in designated arrangement.)
Today we are going to add a few steps and a jump before you do your sideward roll. Take just a couple of steps, jump *(and be sure you land on your feet!)*, curl up and roll across the mat. Then stand up.

First people ready? Jump and roll sideward and get right up and go over and sit down. Next people ready? Etc.

This time let's try something different. Take your step, jump and roll, and then go right into any balance that you want. See if you can hold it for three counts.

First people ready? Step and jump and roll and balance ... hold it ... one ... two ... three! Good! Next group ready? *(Repeat sequence until it seems to have some continuity.)*

Now let's try the forward roll again. See if you can make your body very round and smooth as you go over today. First group, etc.

Do you think you could add a balance to your forward roll? See if you can roll, get up to your feet and balance in any shape you want. First group ready? Etc.

Who can do a balance at the beginning of the roll and one at the end too? Let's say you may roll either forward or sideward. First group ready? Get into a balance and hold it for three counts and now slowly move into a roll and then balance in another way ... hold it for three counts ... Next people.

(Return mats to storage area.)

Follow-Up

1. What we were doing today is like something that you might have seen on television. Men and women tumble on a very large mat and they do a sequence of movements that includes balances and rolls. Has anyone ever seen a gymnastics meet on TV? Can you tell us anything about it?

2. How did you feel when you were rolling and balancing today? Can you explain how you planned ahead?

3. Did you try to do the same roll and balance each time or were you looking for new ways to move? Both are good ideas.

Program IX

Tumbling II

Movement Concepts

Warming-up, rocking, back shoulder roll, backward roll, awareness of alignment, sequential movement of the spine, balancing on hands and head in a curled shape (*tripod*), tucked head stand, extended headstand, cartwheel, upside down orientation

Objectives

After three lessons related to the concepts covered in Program IX, the children will show evidence of understanding:

1. Their own body by their ability to:
   - feel the individual body parts move into alignment,
   - feel and describe the purposes for warm-up,
   - be oriented while upside down.
2. Ways the body moves by their ability to:
   - rock in varying directions and shapes,
   - roll backward,
   - combine rolls and balances in a sequence.
3. Ways to control their body by their ability to:
   - balance on their hands and head in a tucked shape and an extended shape,
   - balance, roll and balance,
   - hold a balance for a specific amount of time.
4. Ways to cooperate with other people by their ability to:
   - share the mats in a safe manner.
5. That moving creatively involves the ability to:
   - decide on a sequence before moving and carrying it out.

6. Some of the basic principles of movement by their ability to:

   - position the chin to determine the general shape of the body (*chin tucked-body curls, chin up-body extends*)
   - use and discuss the relationship of bases of support

Focus for the Teacher

By now, both you and the children are feeling more secure about tumbling and, hopefully, enjoying it! This program will introduce rocking, rolling backward, balancing on hands and head, and the cartwheel. Remember that the basic threads through it all are "body shape," "bases of support," and "sequential movement." Keep your eye on their chins!

Focus for the Children

Watch the children carefully today as they learn to roll backward, to balance upside down, and to do the cartwheel. We've slowed down some of the action so that you can see all the parts of the movement.

Follow-Up

1. Can you name the two rolls that you saw today that use a new direction? (*backward shoulder roll and backward roll*)

2. When you balance, why is it important to have your bases of support spread apart? What happens if they are in a straight line?

3. Do you think you will be able to kick you feet into the air as you travel over the block and tube? What is that skill called? (*cartwheel*)

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

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PROGRAM IX - LESSON 1

Lesson Concepts

New: Rocking, backward shoulder roll, sequential movement of the spine, warming up, feeling balanced shape of spine

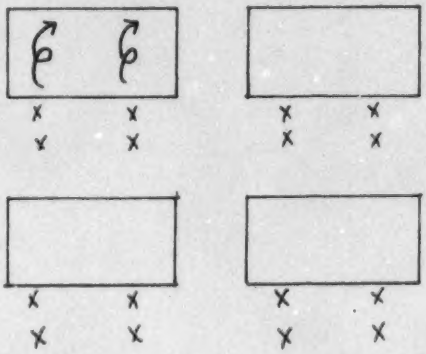
Review: Stretching, curling, moving with a gentle quality, body part relationships, sequence, duration, squat, shoulder balance

Lesson Focus

The lesson begins with a warm-up which is also an introduction to alignment of body parts. The children then discover ways to rock *(verses roll)* in different directions and shapes. A balance from the last lesson is used as a forerunner to the backward shoulder roll. This is a relatively easy roll and it's lots of fun to do. You will hear, "Watch me, I can do it!" throughout the lesson.

Equipment and Spatial Needs

4-8 tumbling mats *(4 x 6 folding mats are recommended, but any size will do.)* There are many useful ways to arrange mats. The following is recommended for this particular lesson in order to get maximum usage and total visibility of the students.



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Learning Activities

(Children are scattered, but close enough to hear.) Everyone sit with your legs crossed. Let's warm up different parts of our bodies today and also think about some new ways that they can move. Think about your head and neck first. How many ways can you find to move your head gently?

Can you put one ear near your shoulder and then slowly let your head drop back ... let it twist over to the other side ... let that ear go down near that shoulder ... and let your chin swing down near your chest ... and keep on going... This time begin on the other side and go the other way.

Now sit up tall and stretch your legs out in front of you and shake your legs. This will loosen them.

Sit up tall again with your legs crossed and think about your back being a stack of blocks. Pretend that each one of those bumps (*vertebrae*) on your spine is a block. We'll start with the stack very straight and tall. Now let your top block, your head, drop forward ... and then the next block ... etc. (*until the child is curled forward with his/her head near the floor*) Now stay in that curled shape and think about your okole being the bottom block in a new stack. Then put the next one on top of it ... and the next ... etc. until the head block is put in place! (*Repeat sequence once more.*)

And stretch out your legs again and shake them out. Can you stretch one leg at a time? Are you pointing your toes on that leg as it stretches?

Now move your legs apart in a letter "V" and stretch your arms and hands over one leg. Can you slowly "walk" your fingers all the way down your leg? How close to your toes can you get? Is your head near your knee? ... and walk your fingers back up your leg again. Now walk them on the floor between your legs ... how far can they go? ... and walk them in again ... and now go down the other leg, etc. Shake out your legs.

You have learned to roll in different ways, both forward and sideward. If you were to rock, would it look like a roll? No, when you rock you go back and forth on the same parts. Can you find a way to rock? Who can face another way and rock? Can you rock when you are stretched? ... and when you are curled?

(*Have children distribute the mats according to the diagram.*)

This time, using the mats, find a way to rock from your okole up to your shoulders and back to your okole again. First group start with your back to the mat in a squat position. Where will you put your chin to keep curled? Ready? Rock back and up again. Try it again ... rock back and up again. Next group. Etc.

Do you remember how to balance on your upper back and shoulders? (*bicycle position*) Try it again today and stretch your legs up high in the air. Remember you can push against your okole with your hands to get even higher! Next group.

Let's start with a shoulder stand again. Do you think you could reach with both feet over one shoulder? (*Do not allow them to take both feet directly over their heads!*) If you take both feet to one side it will help you do a backward shoulder roll. First group ready?

Rock up and balance on your shoulders, point your toes, now decide which side you want both your feet to go toward. Reach past your ear on that side with your feet ... and you'll go over ... and land on your knees. Good, next group.

See if you can make this into a smooth sequence. Rock up to your shoulders and balance for three counts, then do a back shoulder roll to one side, land on your knees and balance in another stretched shape for three counts. Balance, roll, balance. Ready? First group.

Follow-Up

1. Can anyone tell us the difference between a rock and a roll? *(one you go "back and forth" and the other you go "over")*

2. What does it mean to warm-up your body? *(to move it gently by stretching and curling different parts and to get the blood moving faster to take the oxygen to the parts that are being used ... you warm-up so you don't get hurt.)*

3. You warmed-up your neck, your back and your legs. Can you think of a skill you learned today that used all those parts? *(backward shoulder roll)*

PROGRAM IX - LESSON 2

Lesson Concepts

New: Backward roll, balancing on hands and head in a curled shape (*tripod*), upside down orientation

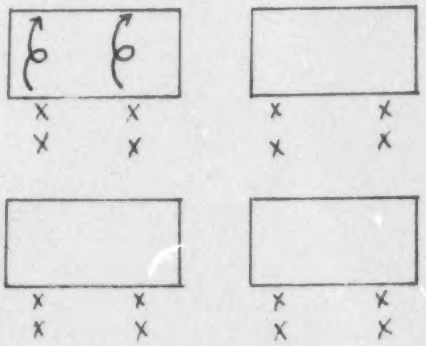
Review: Warm-up, forward roll, backward shoulder roll, push, intensity, rocking, relationship of bases of support

Lesson Focus

After a warm-up and review, the lesson moves into the backward roll (*straight over!*) and some low balances on the hands and head. For safety be sure that they warm up the neck sufficiently, and that they do not try to "help" each other over in the roll or up in the balances. Move with confidence into the lesson.

Equipment and Spatial Needs

4 - 8 tumbling mats (*4 x 6 folding mats are recommended, but any size will do.*) There are many useful ways to arrange mats. The following is recommended for this particular lesson in order to get maximum usage and total visibility of the students.



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Learning Activities

Who remembers how you warmed up your neck the last time? Let's all try that again ... put your ear down toward your shoulder, let your head go back and over to the other side, etc. Repeat to other side.

You pretended that your spine was made up of a pile of blocks. Do you remember what was supposed to happen? (*one by one the blocks fall off*) Everyone sitting tall. Ready? Let your head drop ... etc. When all the blocks are at the bottom, now what happens? Fix the bottom block (*okole*) ... then the next, etc. (*Repeat sequence with more continuity.*)

Stretch your legs out in front and shake them out. Stretch again and shake. Shake one other part too ... and another.

(*Have children distribute mats.*) Let's all try a forward roll with a jump at the end. Remember to tuck your chin, lift your okole, and reach out forward at the end. First people, ready? Etc. (*Two turns each*)

Who remembers the backward shoulder roll? Think it through ... you rock up and stretch, take both feet to one side ... slide them way past your ear ... and roll. *(Two turns each)*

Please sit with your legs crossed and put your hands right above your shoulders with the palms facing the ceiling. Now push straight upward as though you were pushing something very heavy. When you do the backward roll with your feet going straight over your head, it will be very important for you to push hard so you can get over.

Let's try rocking backward with your hands up near your shoulders. *(Elbows should point forward for best results.)* Do not try to go all the way over this time. Just rock up to your shoulders and feel your hands against the mat, then rock back up to your feet again. First people, squat down with your back to the mat. Are you on your feet and not your seat? Tuck your chin and rock back ... and up again. Try it one more time and then go over and sit down. *(Check on their hand position)*

(If you wish, see the spotting techniques in Educating Children for Movement on page 156. The lifting technique described there is excellent for children who don't have enough pushing power. Be sure that you lift and never pull them over.)

(If there are several children who need to be spotted, you may want to put them at one mat right in front of you. This will enable you to help them without running from mat to mat. Continue to face the rest of the class so you can observe their performance needs.)

This time, see if you can roll back, reach straight over your head with both your feet, push off with your hands, and go over. Be sure you push hard against the mat with both your hands so that you go straight. *(Two to three turns is sufficient for the first day.)*

Who can think of an unusual way to balance on four bases in a stretched shape? Can you think of something to do in a curled shape on five bases? Can anyone balance on three bases at a low level in a curled shape? *(Look for different techniques ... I see people using a knee, an elbow and a head ...)*

Do you think you could balance on three parts again, in a curled shape, and at a low level, but those three bases must be two hands and your head? Do you think you can find a way to do that?

I see some people with their hands and head spread apart to form a bigger base. That's a good idea! Remember the tripod on TV? Were the legs together or apart? See if you can place your hands and head in a triangular shape or the mat. *(The kindergartners may benefit by having these chalk spots down on the mats in the form of a triangle.)* What happens if you put your head between your hands? *(You can't balance if all the bases are in a straight line.)*

Try not to put the top of your head down first because you will probably just roll over. Put your forehead, right at the hairline, on the mat. *(This allows for transfer of weight farther back on the head without causing a roll.)*

Can you put your knees on your elbows while you are upside down? If you point your elbows back *(instead of out to the sides)* it will help.

Some people call this balance a tripod. Can you think why? If you start to lose your balance, just tuck your chin and roll over gently in a curled shape.

(Put away the mats.)

Follow-Up

1. Can anyone explain where your hands should be for the backward roll so that you can get a good push-off?

2. Why should your hands and head form a triangle when you are balancing upside down?

3. How do you keep from getting mixed-up when you're upside down?

PROGRAM IX - LESSON 3

Lesson Concepts

New: Tucked headstand, headstand, cartwheel

Review: Tripod, alignment of body parts, relationship of bases of support, strong and firm body, roll and balance, warm-up, relationship of body parts, body shape

Lesson Focus

This lesson builds upon the balancing concepts from the last lesson. The tucked headstand is an important intermediate step for the children because the body is still low and balancing is therefore easier. The purpose of it, however, is to emphasize the straightening of the spine while in an upside down position. The cartwheel is presented as a transfer of weight from hands to feet in a stretched shape.

Spatial and Equipment Needs

1 hoop per mat
2 blocks and 1 tube per mat (*other low obstacles could be used, such as the tube could be held by a child, a plastic bottle on its side*)

The mats should be arranged in the same way except they need to be farther apart.

Learning Activities

Everyone stand in a tall shape. Are your feet together? Are your legs together and straight? Can you feel that your back is straight and tall with your head right on top of the stack?

Feel all the blocks in your spine and now let your head drop forward, then the next block ... etc., down to your waist. Can you hang loosely with your knees straight?

See if you can build your pile of blocks again. Start on your okole and work your way up. Your head should be the last block in place. Could you feel what parts were being warmed-up? (*legs and back*)

Let your body go down forward again and twist your body from side to side without moving your feet. (*The trunk is loosened by twisting.*)

Can you find a way to balance on two hands and one foot, and have the other leg stretched right up to the ceiling? Try the other leg and this time lift your chin also, so that you can see the ceiling. Can you imagine how your body looks?

(*Have the children distribute the mats.*)

Choose either a sideward or a forward roll and then add a balance at the beginning and one at the end. So you will say to yourself, "balance, roll, balance." First people, ready? (*Repeat*)

That was good. I like the way you decided what you were going to do before you started. This time choose either a back shoulder roll or

a backward roll. Add the balances. Think it through and say to yourself, "balance, roll, balance." First people ready? (*Repeat*)

Some of you were balancing on your hands and head in a curled shape. Let's all try that and see if you can stay up long enough to spell your first name. First people, remember to put your hands flat and your head out for the top of the triangle. (*Make sure elbows are pointing back and not out to the sides.*) (*Repeat*)

We're going to do a tucked headstand. Start with the tripod, but then see if you can think about making your back very straight. Your head will be the bottom block and you'll need to stack the others on top, one by one. The trick will be to think about straightening only your back and not your legs. (*The legs will lift off the knees as the back extends.*)

(*For spotting for this and the extended headstand, see Educating Children for Movement on pages 164 and 165. Make sure that the children do not try to "Help" each other get up.*)

First people ready? What will you do if you start to lose your balance? (*Tuck your chin and just roll over in a curled shape.*)

(*Those who are able to do the tucked headstand should be encouraged individually to extend the legs slowly. The extended headstand is easily accomplished once they can do the prior step. Emphasize that they should not rush, but to think about getting their "blocks" lined up. A firm, strong body is essential to a stable balance!*)

(*The mats need to be used the long way. Either turn them or move the children to the end. A single line will be needed. Have them place the hula hoop on the mat at the near end.*)

Do you think you could put your hands inside the hoop and kick your feet over to the other side? (*Repeat*)

This time, as you kick over, see if you can get one leg high into the air. Lift your chin too and feel your body stretched!

(*Exchange hoops for 2 blocks and a tube or other low obstacle.*)

This time place your hands on the mat on the other side of the tube. Do you think you could kick across and land on your feet? Can you kick one leg high into the air? See if you can kick both legs high. Is your chin up?

Does anyone know what this skill is called? (*The cartwheel*) Think about a wheel. What shape is it? The wheel on a bicycle has spokes. Let's pretend that your arms and legs are the spokes. Hold them out, like the letter "X", so your body is wide and stretched. Let's try kicking across again. (*Repeat*)

(*Return equipment to the storage area.*)

Follow-Up

1. What directions do you know how to roll?

2. When you balance on your head and hands, should your bases be together or apart? Should they be in a straight line or in a triangle?

3. What shape were you when you did the cartwheel?

4. What did you like best about tumbling?

Program X

Apparatus

Movement Concepts

Exploration and application of basic skills and concepts to apparatus, working with a theme (*travel, balance, travel and vaulting*)

Objectives

After three lessons related to the concepts covered in Program X, the children will show evidence of understanding:

1. Their own body by their ability to:
   - describe how a specific movement feels,
   - warm-up specific parts.
2. Ways the body moves by their ability to:
   - apply skills and concepts to movement on apparatus,
   - vault over apparatus at varying heights.
3. Ways to control their body by their ability to:
   - travel and balance on a piece of apparatus,
   - balance for a specific amount of time,
   - jump and land lightly from apparatus of varying heights.
4. Ways to cooperate with other people by their ability to:
   - share the use of apparatus by waiting for the person ahead to complete his/her turn,
   - share the mats for landing safely.
5. That moving creatively involves the ability to:
   - decide on a sequence before moving and then carrying it out,
   - use one theme on various pieces of apparatus.
6. Some of the basic principles of movement by their ability to:
   - position the chin to determine the general shape of the body,
   - bear weight on hands.

Focus for the Teacher

The television lessons show the application of basic tumbling skills on the apparatus. There will be emphasis on balancing, jumping, landing and rolling. It's a good idea to use the station technique so that each child will have a chance to practice at each piece of equipment without having to wait forever for a turn. Place yourself on the outer side of the climber so that you will be available to them and you can keep eye contact with the rest of the group.

Focus for the Children

Today the boys and girls will be using equipment called apparatus. You will see them using balances, rolls, jumps, light landings and many other skills. Notice the way they wait for their turn. While you watch, think of how many ways you will use the apparatus when it is your turn.

Follow-Up

1. What was the name of the biggest piece of apparatus with the three beams? (*a climber*)

2. Who can think of another way you would like to travel across the climber?

3. Did you see anyone traveling backward on the balance beams? What else would you like to try?

4. Do you remember what Eliza did on top of the box? (*She balanced*) Can you remember her shape as she balanced?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM X - LESSON 1

Lesson Concepts

New: Exploration of apparatus, application of basic skills and concepts to work on apparatus

Review: Station work, jump, land, direction, level, tempo, facing, focal point, body shape, warm-up

Lesson Focus

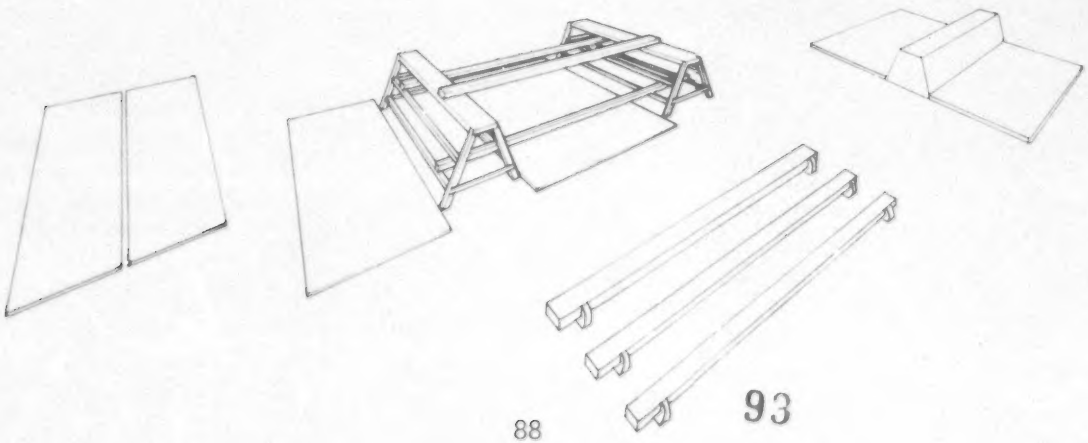
This lesson acquaints the children with the equipment that they will use many times. Encourage them to explore and to discover ways to apply skills and concepts that they know. Emphasize good landings, balanced shapes, and safe use of the apparatus.

Equipment and Spatial Needs

Once again it will be very helpful to be able to conduct this lesson in a covered area. If it will be possible to set up the apparatus for use by several classes at different times of the day, that would save a great amount of energy and moving time.

1 climber and three beams *(be sure you have the long bolts and nuts)*
Put one beam at a low level, the center beam at the high level, and the other beam at the medium level. Place mats under the beam area and at one end for landings.
2-4 low balance beams
1 vaulting box *(with a padded top)* or a sturdy table with a flexible mat to cover the top. Place 1 or 2 mats in the landing area.
1-2 mats for tumbling practice
(1 springboard if available and 1 landing mat)

The following diagram is only a sample. In arranging your apparatus, keep in mind the following: 1) provide for sufficient landing space, 2) have every approach to the apparatus flow either clockwise or counter clockwise, and 3) do not allow any criss crossing of pathways for two different stations.



Learning Activities

The equipment should be set up and the children scattered as the space permits for about 3-5 minutes of warm-up exercises.)

Do you remember the warm-up for your legs and back when you "walked" your fingers down your leg to your toes? Let's try that one again. Down one side ... in the middle ... down the other side.

Shake out your legs and get them loose. This time have your legs still stretched out in front, but rotate your ankles. First one way ... and then the other ...

Everyone stand and let's jog in place. Ready? *(Run in place for about 30 seconds, rest 10 seconds, run in place again for 30, rest for 20. Everyone come and sit down. Have the children seated in one place where all the apparatus is visable.)*

Today we have four stations *(five if you have a springboard or other take-off board.)* This will be a time to explore and find many ways to use the apparatus. The rules are simple, only one person may be on the equipment at a time, except at the climber. There, when the person ahead of you is halfway across, you may begin. You are to continue to work at your station, exploring ways to use it, until you hear the whistle *(or other signal)*, then stop and get off the equipment. I will then tell you which way the group is going to rotate.

Let's look quickly at each station. The first one has just the mats. You may practice any of the rolls or balances we have been working on. If you need help, please raise your hand and I'll come to "spot" you. Before you start be sure that you will have enough personal space to practice safely and when you're finished, get off quickly.

The second station is the low balance beams. How should your back be when you are trying to balance? Do you remember practicing walking straight on the line? Which way were your feet supposed to point? Where did you look? Who remembers what that place is called? *(focal point)* How far can you walk on the beam until you need to step off? Could you walk in different directions? At different levels? Could you touch the beam with your hand? With your knee? Would it be possible to turn around on the beam? *(Give as many of the above as you feel necessary to stir their imagination.)*

The next station is the box. How many ways can you find to get onto the box? *(This is also called a mount.)* Can you put your hands on the top of the box and then jump up to your knees? To your feet? Find a way to jump off and land lightly on your feet with "easy," bent knees. See if you can make your body into different shapes while you're "flying" through the air. Can anyone turn in the air?

The fourth station is the climber. *(Have the beams arranged in the low, high and medium relationships this time.)* How many different ways can you find to get onto the climber from this end? Who can travel across using only two of the beams? Can anyone use all three? Do you think you could go under one of the beams? Is it possible to travel down the beams and not let your feet touch? When you jump off at the other end, be sure you land on your feet and use "easy," bent knees.

(Divide the class into 4 groups. When everyone is "settled" in their group at their first station, allow them to begin. Try to keep them calm as they work to avoid actions which are not well thought through. Divide your remaining time into five segments and rotate them so that everyone gets to every station today. Use your last segment to "Follow-Up" and to take care of the apparatus.)

Follow-Up

1. Which station did you like the most? Why?

2. Is it harder to jump lightly from a higher place? Did you change anything about your jumps and landings?

3. Why is it harder to balance at a higher level? What did you learn about balancing today that you didn't know before?

PROGRAM X - LESSON 2

Lesson Concepts

New: A theme - travel ... balance ... travel

Review: Warm-up, balance, duration, tempo, body shape, bases, level, roll, travel, relationships

Lesson Focus:

The lesson today has a theme which is used in the warm-up and at each of the stations. The children are asked to travel, then balance, and travel again. Encourage them to explore and find more difficult ways to balance and to travel. Emphasize varying bases of support, body shape and level.

Equipment and Spatial Needs

See general instructions for lesson 1. The same large apparatus will be used with the exception of the station for tumbling. *(Omit the springboard if you used it in the previous lesson.)* The beams on the climber should be set at low, medium, and low levels.

Small Equipment:
2 Blocks and a tube *(could increase height with use of 2 more blocks)*
2 low hurdles
2 bean bags
1 hoop to go through *(may be held or supported)*
1 rope to go under

Learning Activities

(Children scattered in available floor space with apparatus already in place.) Find a way to balance at a low level ... can you hold it for three counts? Slowly curl your body and gently roll in any direction where you will have room. Stop and balance again ... and hold it for three counts ... and curl and roll ... and stand up.

Let's do it again, but this time when you balance do you think you could come up to a medium level? Ready? Curl and roll ... and come up to a medium balance ... and hold it ... and curl and roll again ... etc.

What level haven't we used yet? *(high)* Who thinks they could roll and come right up to a balanced shape at a high level? Let's try it. Ready? Curl and roll ... and come right up to a high level! ... And hold it ... *(Good job!)* ... and slowly curl and roll ... and come right up to a high level ... etc.

(All sit in a group where they can see the set-up for today.) Today we are going to use three stations. There is a difference at the climber, can anyone tell us what they notice? *(The beams are at low, medium and low levels.)*

The first station will be the balance beams. See if you can travel on the beam any way that you want, but when you get near the middle come to

a balanced shape and hold it, then continue to the end of the beam. This is like our warm-up when you traveled, balanced and traveled again. You may use any of the small equipment that you want to make your balance or travel in a more interesting way.

The second station is the box. What do you think you will be asked to do? That's right! Travel, balance, and travel. How can you do that on the box? You could jump up onto the box, balance any way that you want, and then jump off and maybe even roll on the mat. *(if you think they are likely to try upside down balances, you should say that they can do those only when you are there to "spot!")*

At the third station, the climber, we're going to use the same theme or idea. Can you find a way to travel using one, two or three beams, then balance, and finish traveling to the end? Jump lightly onto the mat *(which could be placed on one side today)*, then curl up, roll and stand up in a balanced shape.

Let's all say what the same theme *(idea)* is for today on every piece. "Travel ... balance ... travel." *(Divide group into three stations and divide your remaining time into four segments. Use your last segment to "Follow-Up" and to take care of the apparatus.)*

Follow-Up

1. What was our theme for today?

2. Which station was the hardest for you to use the theme? Why was it harder there?

3. At which station do you think you did the best job? Could you repeat what you did?

PROGRAM X - LESSON 3

Lesson Concepts

New: Vaulting (*traveling while taking weight on hands*)

Review: Basis, levels, relationships to object (*over, back and forth*), kinesthetic awareness (*awareness of body shape and location*), landing chin up, personal space

Lesson Focus

There's another theme for today. We'll be working with vaulting, or "taking weight on hands to travel over an object." It involves a good push-off with the hands, a lifting of both legs usually out to one side, and a light landing on the other side of the apparatus. The warm-up is a lead-up also.

Equipment and Spatial Needs

Climber with two beams (*three for second grade*)
Set beams at low and medium levels (*and at high for second grade*) in a stair step arrangement. Place mats under the beams and out to the far side for landing after the vault.
3-4 balance beams set far enough apart that the children will have sufficient room to land after a vault. (*no mats*)
2-3 benches, stools, low box, tables, or other low sturdy objects
1 short jump rope per child

Learning Actitivies

(*Have children scattered in available space with apparatus already in place.*) Who can balance on two bases of support, but not your two hands? (*foot and hand, knee and knee, head and foot, etc.*) Do you think you could stay at a low level and balance on just your hands? Be sure to keep your chin up, unless you want to roll over!

(*Distribute jump ropes.*) Make a straight shape with your rope and stand on one side of it. Place your hands flat on the floor on your side of the rope. Can you push with your hands and kick your feet over to the other side? Move your hands to the other side and go back and forth from one end of the rope to the other.

Make your rope into a circle this time. Can you place your hands inside and kick your legs over to the other side? Can you land on both feet at one time? See if you can push off harder with your hands as you do it again. (*Collect ropes*)

There are three stations today, the climber, the beams and the (*low box, bench, etc.*) At each one of these places our theme for today is vaulting, or traveling over the equipment using your hands.

So when you come to our first station, the balance beams, see if you can go back and forth over the beam while you travel from one end to the other. You will need to experiment to discover the best way to place your hands on top of the beam. (*Watch for splinters!*) This movement is just like traveling over the rope except that you will be up a little higher. Try different ways to position your legs, but make sure you land lightly each time.

The climber is the next station. Today you will come up from one side, climb up onto the first beam, place your hands on the next one (*which is at a medium setting*), and push off hard with your feet so they spring over the beam and then land lightly on the mat. Be sure you leave your hands in place on the beam as you kick over! Three or four people could be working at one time because the beam is so long. When it's your turn just step right up and find your own personal space on the beam.

Our third station is (*a low box, bench, stool, etc.*). See if you can take a step and then place your hands on top of the equipment and kick your legs over to the mat. (*Legs should go out to the side and body will rotate so that feet land on the mat ahead.*)

It is very important at every station to use your hands as your bases of support on top of the equipment. Then you spring off with your feet and land lightly on the mat (*floor at the low beams.*). It will help if you will keep your chin up today. That will help to make your body stretched and strong as you vault.

(*Divide group into three stations. Divide time into four segments.*)

Follow-Up

1. Where do you think you did your best vault? Why do you think it was better at that place? (*higher, better grip, etc.*)

2. How did your body feel while you were vaulting? How do you think it looked?

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Program XI

Rope Jumping

Movement Concepts

Turning a long rope, jumping inside a long rope, running into a turning rope front door and back door, jumping in rhythm, turning a short rope, slips, jumping a short rope turning forward and backward, traveling while jumping a short rope, running through, jumping to a rhyme

Objectives

After three lessons related to the concepts covered in Program XI, the children will show evidence of understanding:

1. Their own body by their ability to:

   - independently rotate wrists and ankles,
   - warm up specific body parts.

2. Ways the body moves by their ability to:

   - turn rope by rotating wrists,
   - jump lightly on balls of feet in a rhythmic pattern,
   - alternate between big and small jumps for a bouncy effect,
   - jump a turning short rope,
   - stand inside and jump a long rope,
   - run inside and jump a long rope,
   - run through a long rope.

3. Ways to control their body by their ability to:

   - run into turning rope at the appropriate time,
   - stop in the center of the rope and jump.

4. Ways to cooperate with other people by their ability to:

   - turn a short rope and keep it within their personal space,
   - turn equally well for everyone in the group,
   - turn at a tempo which is compatable with the jumper's style and rhythm.

5. That moving creatively involves the ability to:

   - move in relationship to a rhyme,
   - write own sequence or rhyme.

Focus for the Teacher

Jumping a long rope is often easier than a short one, because it asks the child to think about either jumping or turning. Be sure to give them encouragement and practice time for both long and short turning or else your lessons will be frustrating for everyone. Once the basic skills have been acquired, the children will be able to make up their own sequences and rhymes.

Focus for the Children

Some of you may already be very good at jumping rope, but see if you can learn at least three new things from this program. Everyone should watch the people who turn the jump rope and also those who jump. That way you will get ideas about how to get better. It will be important for you to help the people in your group by learning to be a good "turner."

Follow-Up

1. Who can name one important part of turning the long rope?

2. Who can explain where you are supposed to stand when you jump inside the long rope? Why is that a good place?

3. What do you listen to in order to know the rhythm of the rope?

4. What were the words that were used to tell you when you should run inside the rope?

5. What did you learn about jumping the short rope that you didn't know before or that you have never tried?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XI - LESSON 1

Lesson Concepts

New: Turning a long jump rope, jumping inside a long rope, running into a turning rope, jumping in rhythm, front door

Review: Jumping, rhythm, tempo, facing, taking turns, cooperating with group members, size

Lesson Focus

A warm-up review of jumping reminds the children about the basic skill and then introduces them to single and double jumps. If they are encouraged to jump on the balls of their feet, they should soon pick up the more flowing double beat. Emphasize working together as a team so that everyone has a chance to become a better jumper.

Equipment and Spatial Needs

A good jumping surface *(a wooden floor is the best)*
1 long jump rope for every 3-4 children

Learning Activities

(Children scattered in designated area.) We're going to jump rope today, so let's begin by warming up our feet, ankles and legs. Stand on one foot and twist your other ankle one way and then the other. Change feet and rotate the other ankle.

Can you rotate your wrists and make your hands go around in a little circle? Try going in the other direction. Can you make both hands go at once?

Now stand with your feet together and lift one heel off the floor. Now lift the other one. Can you feel your foot "peeling" off the floor? This time lift your knees a little, and go a little faster, and lift your knees up higher ... you're jogging in place! ... And rest. Let's try it again. Lift your heel ... etc.

Listen as I say, "Two feet, two feet." *(Make the "two" accented and slightly longer.)* Let's all clap that rhythm. "Two feet, two feet." Now watch my hands as I clap the same rhythm. *(Make the "two" a wide clap, and the "feet" a small clap. Continue to give the same accent.)*

Do you think you could do that with your hands? "Big small, big small." *(Use the same action but change the words.)* This time do it with your feet. Can you take a big jump and then a small one? Let's try it ... "Big small, big small ... etc."

Shake out your legs. Now let's try it again. Ready? Two feet, two feet, big small, big small ... Two feet, two feet, and forward, *(single jumps)*, forward; *(in place again)* two feet, two feet, forward, forward *(or back, back or side, side!)*

Sometimes when you jump rope you will use the double jump *(big small)*, and sometimes it will be just a single jump.

Come over and sit down near this rope. What do you remember from the television lesson about turning a long rope? (*High enough, low enough, getting started together, even rhythm, medium tempo*) Who would like to come up and turn with me? How should we get started together? (*Maybe 1-2-3 or ready and over ...*)

Ready and over ... What do you see us doing? Is the rope hitting the floor? Listen to the beat, is it even? Is it medium tempo? Etc.

(*Divide class into groups of three to four for each rope.*) First two people get ready to turn the rope. What do you need to decide first? (*Which way to turn.*) Practice your turning. Can you stop the rope and have it go the other way? Trade turners.

Put your ropes on the floor and come over and sit near this rope. (*Select one child to turn with you and one child to jump.*) Who remembers some of the ideas from the television program about jumping? (*Stand in the middle, face one of the turners so you can always see the rope, jump lightly on balls of feet, small jump*) Ready (*Jane*)? ... That was good. Did you see the way she jumped lightly on the balls of her feet? (*Jim*) you come up and jump. Ready? ... That was good, did you see the way he jumped right in the same place all the time?

Remember it is very important to help each other by turning the rope well. Go back to your own ropes and let's try jumping. First jumpers, are you ready? (*Allow them to jump for about 45 seconds and then trade places. Do not have them jump until they miss, because those who need the most practice will get the least! Let everyone have two turns.*)

(*Move from rope to rope and talk about the good things that you see. This will reinforce the concepts in their minds and make them feel more confident.*)

Leave your ropes and come and sit down on this side of the rope. (*Have all facing the rope from one side to assure the same perspective.*) (*Chris*) will come and turn the rope with me. We're going to turn so that the rope starts on the floor and then swings away from you, over the top, and then it will hit the floor near you ... (*demonstrate*) This is called "front door" turning. (*Make sure that the beat is even and the tempo medium.*)

Can you clap the beat? The rope is saying with each beat. "Come ... on ... in ..., come ... on ... in ..." All of you say it with the beat ...

Who thinks they would like to try running into the rope while it is turning? (*Marie*) come up and let's all listen to the rope again. "Come ... on ... in ..." Ready Marie? (*Let her go in and jump.*)

How important do you think it is for the rope turners to do a good job? Will the jumper be able to jump if you turn the rope too fast? ... or if it doesn't hit the floor each time? Do the best job for everyone in your group.

Everyone go back to your own rope and practice running in front door. (*Move among the groups and give specific cues. Once in a while it will help someone if you do the actual turning.*)

(*Collect ropes.*)

Follow-Up

1. What are some things you should try to do if you are the turner?
2. What are the words that help you run into the turning rope?
3. Where should you stop inside the rope?
4. Where do you look? (*Face a turner and look at the rope in the hand as it turns.*)

PROGRAM XI - LESSON 2

Lesson Concepts

New: Exploration with the short rope, turning without jumping, jumping while turning the rope forward and backward

Review: Jumping, body part awareness, personal space, rhythm, tempo

Lesson Focus

Jumping a short rope is usually more difficult because it requires the individual to jump and turn at the same time. The technique of swinging the rope at the side while jumping gives them all a feeling of success as well as the rhythm to work toward. There will be a few who find they can jump backward before anything else ... and that's fine.

Equipment and Spatial Needs

1 short rope per child
A good jumping surface *(a wooden floor is the best)*

Learning Activities

(Distribute short jump ropes and have children find own personal space.) Your rope is your responsibility. That means you have to make sure that it doesn't go into anyone else's personal space.

Swing your rope any way that you would like to try. Look at the end of it. Is it taking up too much space? Can you shorten it so that it stays within your own personal space?

Can you swing your rope at different levels? See if you can swing it in front of you ... and at your side ... Can you face different ways and have your rope swinging?

Do you think you could find a way to keep your rope moving as you travel around the room? Keep your rope going ... can you change the direction you're traveling? Find another way to move your rope as you travel at a lower level.

Find a personal space and hold both ends of your rope in one hand. Can you swing your rope in a big circle on the side of your body? Can you turn the rope so that it hits the floor each time? See if you can make it hit the floor in the front part of your swing instead of the back. *(The rope should be circling on one side of the body in the same direction it would go for forward jumping.)*

Put the rope on your other side and see if you can make the same kind of big circles. Make sure the rope is still hitting in the front. Who can put some bounce in their knees? Each time the rope hits the floor, let your knees bounce. *(Look for flow in the movement and easy, loose knees.)*

Pretend you have a rope on both sides. Swing your ropes and let them hit in front ... bounce your knees ... and bounce ... etc. Every time you bounce, give a little push and jump off the floor. See if you can jump each time the rope hits. *(This is "never fail" rope jumping!)*

Let's try it again and think about your wrists. Can you feel them twisting? Make sure that they are staying below your waist. Which part of your foot are you landing on? Are you jumping lightly?

Now put the rope in back of your feet and hold one end in either hand. (*Check on their grip!*) Turn the rope once over your head and see if you can get over it in some way as it comes forward. Try it again ... See if you can jump over it ... or step over it ...

Try to find a way to keep the rope going so that it doesn't stop after each turn. Are you still using your wrists? Try to make the rope travel at an even rhythm and a medium tempo. Try it again. Check on your feet. Are you landing lightly on the balls?

(*This may be the end of the lesson for beginners. Do not place any emphasis on how many jumps each person was able to do. If a child can jump only two times today, then encourage him/her to try for three tomorrow.*)

Let's try turning the rope on the side again, but this time swing it from front to back. Make sure the rope is hitting in back, just before it swings forward. Can you put a little bounce in your knees? Change hands ... and bounce your knees ... and jump ... and jump ...

Hold the rope in front and see if you can swing it backward over your head. Be sure that you are moving your hands forward each time or else the rope will get stuck in back. Are you using your wrists?

Remember to keep your back straight and jump with bouncy legs and knees. Try it again ... This is called backward jumping.

Can you find a way to twirl the rope under your feet at a low level? See if you can get over it each time it swings around. (*Collect ropes.*)

Follow-Up

1. Where should your rope hit the floor when you are jumping forward? When you are jumping backward?

2. What part of your arms helps the most when you turn the rope?

3. What is important to remember when you jump? (*Use both feet, land on balls of feet, don't jump too high, make your jump "bouncy," turn rope at even rhythm and medium tempo.*)

PROGRAM XI - LESSON 3

Lesson Concepts

New: Jumping the short rope while traveling, running through, slips, slips and open, jumping to a rhyme, back door

Review: Jump, jumping a short rope forward and backward, jumping a long rope, turning, running in front door

Lesson Focus

This lesson includes jumping short and long ropes. Individual children will be at vastly different levels of performance therefore allow them to review where necessary and to continue to practice while others move on. It will be important to help those who are less skilled to have a feeling of accomplishment and a desire to continue to practice.

Equipment and Spatial Needs

A good jumping surface
Sufficient space for the children to travel and turn the rope
1 long rope for every 3-4 children
1 short rope for every child

Learning Activities

(Children scattered throughout space.) Who can remember one way to warm up your ankles or your legs? *(Spend 3-4 minutes on stretches, ankle rotating, jogging in place, etc.)*

(Distribute ropes.) How many ways can you find to swing your rope in your own personal space? *(I see people spinning the rope at a high level, people turning the rope forward on one side, etc.)* See if you can swing or twirl the rope and have it go under your feet.

Let's all practice turning the rope using your wrists. Put both ends of the rope in one end and swing the rope forward ... etc. Make sure it is hitting the floor in front. *(Turn your rope and call out "hit" and "hit" ...)* Are you remembering to bend you knees? See if you can bounce with each hit of the rope.

This time push off and jump and jump with each hit. Change the rope to the other hand. Swing and hit and hit ... and bend your knees ... and jump ... and jump ...

Open the rope so that you have one end in each hand. Swing the rope forward and see if you can make it swing smoothly over your head. Can you find a way to get over the rope as it swings under your feet?

Keep holding the rope with both hands, but move one hand over to the other side, *(i.e., both hands are on the right side with rope ends held as for jumping.)* Can you find a way to swing the rope on that side of your body? This is called "slips." Can you "slip" on the other side?

Can some of you find a way to do five slips on one side and then, without stopping the rope, open your arms wide and have the rope go over your head for a forward jump? See if you can do that. (*While those children are working, help some of the others who may still be struggling with "slips."*) Can anyone slip on the other side and then open up?

Let's all travel around the big space keeping the ropes moving. Can you make them high, low, on your right side, on your left side, etc? Who can change their direction and keep the rope moving?

This time see if you can travel, swing the rope over your head, and then find a way to get over it as you travel. (*Running, leaping, hopping, etc.*) Are you using all the space?

Find your personal space again and get ready to slip on your right side. Hold onto one end with each hand and swing the rope backward so that it hits in back. Hit and hit ... and bounce your knees ... and jump ... and jump ...

Open up your hands and hold the rope in front of your toes. Do you remember how to swing it back over your head? Keep your hands moving forward so the rope doesn't stop. What part of your foot are you landing on?

Can you find something to do with the short rope that we haven't tried yet? (*I see people ...*) (*Collect ropes.*)

(*Divide class into groups of 3-4 and distribute long ropes.*)

(*Review points about turning and jumping a long rope. Have them each practice for about one minute per person and then exchange jumpers. They may either start inside the rope or run in front door.*)

Do you remember the signals for running in front door? Come ... on ... in! Go right to the middle of the rope and be sure that you're facing one of the turners.

Do you think it would be possible to run through the rope as it turns? When do you think you would run? (*It's just the same as running in front door, but you keep on going!*) Those of you who would like to try running through, may do that when it is your turn. Others can keep practicing running in front door and jumping.

(*Second graders and more advanced first graders may be ready to try "back door." This means that the rope turns in the opposite direction to front door.*) Watch the rope as it turns this time. Is it turning front door? No, this is called back door. Notice that it hits the floor and then comes up toward the jumper. You will need to wait until it has gone up so that you have room to run in. Listen to the rope. The beat says, "Ready and jump in jump!" (*The underlining indicates the hit and the non-underlined is the time when the rope is at the peak. The beat is syncopated because one must run in and jump immediately.*)

Do you remember when the children jumped to the rhymes on the TV program? Who would like to try "Teddy Bear?" (*or any other rhyme which they select*) (*Organizationally, while this is occurring, the other children could select to use short ropes or do some of the other long rope tricks. Allow them to rotate freely from one place to another. If you turn at one end of the "rhyme rope," the process will be much more efficient.*)

"Teddy bear, Teddy bear, turn around,
Teddy bear, Teddy bear, touch the ground.
Teddy bear, Teddy bear, go upstairs,
Teddy bear, Teddy bear, say your prayers.
Teddy bear, Teddy bear, turn out the light,
Teddy bear, Teddy bear, say "Good night!" *(and run out)*

(Collect the ropes.)

Follow-Up

1. What did you learn to do today that you couldn't do before?

2. How is running through the rope a lot like running in "front door?" *(You go in at the same time.)*

3. When you jump rope again, what would you like to practice?

Program XII

Underhand Throw and Catch

Movement Concepts

Underhand roll, catching a rolling ball, rolling at a stationary target rolling at a moving target, underhand self-toss, catching a self-tossed ball, underhand throw for force, underhand throw for accuracy, catching a thrown ball.

Objectives

After three lessons related to the concepts covered in Program XII, the children will show evidence of understanding:

1. Their own body by their ability to:
   - move a body part (*palm*) so that it faces an oncoming object (*ball*).
2. Ways the body moves by their ability to:
   - roll or throw a ball underhand for pattern efficiency,
   - roll or throw a ball underhand for force or distance,
   - roll or throw a ball underhand for accuracy at a stationary or moving target,
   - catch a ball that has been rolled or thrown.
3. Ways to control their body by their ability to:
   - move the body in relationship to an oncoming ball to prepare for a catch.
4. Ways to cooperate with other people by their ability to:
   - work with a partner in developing a rolling practice,
   - work with a small group at a station.
5. That moving creatively involves the ability to:
   - develop a sequence of toss, touch body parts, and catch,
   - develop a practice situation for rolling smoothly.

6. Some of the basic principles of movement by their ability to:

   - apply force principles to make the throw vary in intensity
   - apply accuracy principles to increase their ability to aim and hit a target

Focus for the Teacher

A great amount will be covered in today's program: rolling, self-toss and catch, and the underhand throw and catch. Each of these will be highlighted in the follow-up lessons. The skills fit together well because the same underhand pattern is used to roll, toss, and throw with only slight changes. The other "thread" running through the program is that of catching and the principles which are involved in it.

Focus for the Children

The children will be using many different kinds of balls today as they practice rolling, tossing the ball into the air, and throwing to their partners. All of these skills use what is called an "underhand pattern." Can you figure out why the arm swing is called "underhand?"

Follow-Up

1. Did you figure out why the arm swing is called underhand?

2. What is the biggest difference between tossing the ball into the air and throwing to a partner? (*When the child lets go of the ball will determine its direction.*)

3. What is the biggest difference between rolling a ball and throwing a ball to your partner? (*The level of the body when you let go of the ball.*)

4. How can you make your body lower so that the ball can roll smoothly?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XII - LESSON 1

Lesson Concepts

New: Underhand roll, step forward toward the target, step in opposition, catching a rolling ball, swing and step in line with the target, aiming ahead of a moving target

Review: Straight path, body parts, level, swing, focal point, relationship to an object

Lesson Focus

The entire lesson concentrates on the underhand roll and catching a rolling ball. The basic pattern for the roll is established, followed by some work on developing force and distance. Finally, the children will try to increase their accuracy by rolling at stationary and moving targets.

Equipment and Spatial Needs

An area with a smooth surface so that balls may be successfully rolled back and forth to partners, and then used to play "Push the Pig."
Painted lines or ropes to designate a 15' x 15' square.
1 large *(10-14" playground (PG) ball)* for the "pig"
1 ball per child *(Use a variety of small balls, all of which can be held easily in one hand. For example: PG 5's or 6's, fleece balls, tennis balls, etc.)*
1 piece of the following type of equipment for every couple *(hurdles, blocks and tubes, tubes held by plastic bottles.)* The space under each must be large enough to let ball roll under.

Learning Activities

(Have the children select any ball and sit down in their own space.) Can you find a way to roll the ball on the floor around your body? How about the other direction? See if you can form a bridge with some part of your body that is large enough for the ball to roll under.

Roll the ball up your body to the top of your head and hold it there using both hands. Do you think you could cross your legs, hold the ball on your head, and also stand up? Let's try it ... Be sure you keep your legs crossed! Good job! ... and keeping your legs crossed, sit down again. Repeat.

Everyone stand tall and roll the ball across your face ... down to your chest ... stop at your waist ... go around your waist ... down to your knees ... back to your waist ... Be sure you keep your knees straight ... down to your toes and count to three ... back up to your head ... down your arm, etc.

Find a partner and put one of the balls away. *(One ball/couple)* See if you and your partner can roll the ball smoothly on the floor back and forth to each other. Can you make a bridge with your body so that your partner can roll the ball under it? Who can roll it using only

one hand?

Move farther away from your partner. See if you can roll the ball faster to your partner, but keep it at a low level! ...What did you do to make the ball go faster? This time roll it slowly and at a low level. What did you change? (*Less arm swing, moved more slowly, maybe no step*)

Think about your feet as you roll. Do you keep them together or do you step forward? (*Step*) Which foot should you step onto? Try one foot and then the other. Which one feels better? Do you know why? You should be rolling in "opposition." This means that if you roll with your right hand, then your left foot should step out in front.

When you step toward the target this gives you more power. You'll be able to roll harder and faster! Try it again and see how well that works.

What are you doing with your body to make the ball roll smoothly on the floor? How do you keep it at a low level? (*bend knees, hips, ankles*) Are you letting go of the ball close to the floor?

You and your partner choose some equipment and see if you can roll the ball under the hurdle or under the tube. Be sure the ball is rolling smoothly or else it won't fit underneath! How can you change how you are using your equipment to make it harder for yourselves? (*Roll from farther away, move blocks closer together, etc.*)

When the ball comes to you on the ground, what are some things that you could do to help you catch the ball? Where should your hands be? (*near the ground*) Are your hands together or apart? (*together*) Which way should your palms face? (*Toward the ball*) What will you do if the ball doesn't come right to you? (*move your feet quickly so that you are in line with the ball*)

Are you thinking about making the ball travel in a straight pathway? What can you do to help it go straight? (*Look at the target, swing arm straight toward the target, step toward the target, step in opposition.*) Let's try it again. Ready? Roll.

You and your partner decide on some target and see if you can roll the ball and hit it. How could you make it harder? (*smaller target farther away, smaller ball*)

Put away all the equipment except for the balls and come over and sit down. Would you two couples come up in front. Couple #1 you stand facing each other (*about 15' apart*). Couple #2 you stand so that when the balls are rolled they will form an "X" with their pathways. The object of this game is to see how many times the balls can hit in the middle. Work as a group so that they will hit many times. Let's watch ... (*John*) you roll the ball to your partner. (*Shawn*), you roll and try to hit the other ball. Where do you need to aim? Will it work if you aim right at the ball? No, because the ball keeps on rolling. Form into groups of four. Begin when you are ready.

Culminating Activity

Let's play a game called, "Push the Pig to Market." We need to have four teams. Each team will be on one side of the square. (*Divide children and have them stand in places.*) This big ball in the middle

is called the Pig. Your job is to keep the pig inside the pigpen. The problem is that you can't use your hands or your feet or any body part to stop the pig. The only thing you can do is to roll one of these small balls to stop the pig from leaving the pen. *(Distribute three playground 6 balls to each team.)* Do not go into the pigpen to get a ball, because only the pig and the teacher can go in there. *(Avoids congestion and interference with the rolling balls.)* When the pig gets out, the game stops, each side gets three balls, and then the game starts over with the pig in the center of the pen. Ready? Roll.

Follow-Up

1. What can you do to help the ball roll smoothly at a low level?

2. During the game, what happened if the ball was too bouncy? *(Often the small balls bounce right over.)*

3. Can you explain where you aimed in order to hit the pig as it rolled around the pen? Where did you aim when it was sitting still?

4. Show with your hands how you get ready to catch a rolling ball. *(Together, pointing down, hands open and palms facing the ball.)*

PROGRAM XII - LESSON 2

Lesson Concepts

New: Catching a ball that is rolling away from you, underhand self-toss, catching a tossed ball.

Review: Catching, rolling, body parts, intensity, level, personal space, force development, absorption of force

Lesson Focus

The lesson today should be enjoyed by all. Children like to toss a ball into the air and then try to catch it. Some important principles related to force development and absorption of force are integrated into the fun. Some tricks are added to the self-toss to challenge all.

Equipment and Spatial Needs

An area about 30' x 30' which does not have low hanging lights
1 yarn ball for each child (*or other soft ball*)
1 playground ball (5" *or* 6") per child

Learning Activities

(*Distribute one PG 5" or 6" to each child.*) See if you can roll the ball using light force and then run after the ball and catch it. Try it out and find the best way to get the ball. ... Come and sit. (*Select a child who rolls, runs ahead of the ball, and then turns around to meet the ball as it rolls into his/her hands*) (*Lee*) will you show how you rolled the ball and then got it?

What did you see (*Lee*) do with his/her body in order to catch the ball? Why is it important to run around and get it from the front? Let's all try it again. Can anyone roll it with more force and get it?

(*Exchange PG balls for yarn balls.*) Who can use the same kind of arm swing as the roll, but instead <u>toss</u> the ball toward the ceiling? Can you <u>toss</u> it only as high as your head? ... as high as your arm can reach? ...as high as your nose? This time toss it as high as you can, still using the <u>underhand</u> swing!

What did you change to make the ball go higher? Try it again. How much force did you use? Was it <u>strong or light</u>? Did you do anything different with your arm swing? (*Bigger swing*) Did anyone use their legs? Try it and see. Are you <u>stepping</u> forward as you throw? Does your arm move <u>fast or slow</u> if you want the ball to go high?

Let's see if you can feel the difference between <u>light force and strong force</u>. <u>Toss</u> the ball only as high as your eyes. This time <u>toss</u> it as high as you can. What did you feel?

Now toss the ball to a medium level and see if you can <u>catch</u> it. Try it again and think about what your <u>eyes</u> are doing while you catch. (*Watch the ball*) Do your <u>feet</u> have a job when you catch? Yes, they

must move the body and get in line with the ball.

Let's toss a little higher and this time think how your hands should be as the ball comes to them. Are they apart or together? Which way should your palms face? Are these some of the same ideas you used when you caught the rolling ball?

After the ball is in your hands, squeeze it. Dig your fingers into the yarn! Let your hands move downward with the ball to slow it down. This is called "giving" with the ball. Try it again. (*While they are practicing continue to say, "Watch the ball, move your feet, reach for the ball, palms face the ball, grasp and squeeze it, and then "give" with the ball toward the ground.*)

Use a little more force and see if you can still catch the ball softly. Are you squeezing as you catch?

Can anyone toss the ball, clap their hands one time, and then catch the ball again? Could you toss and touch your knee? ... Your nose? ... your shoulder? Etc.

Do you think you could touch both your knees before you catch? Let's try it. Ready? Toss, touch, and catch. What other two parts can you touch before you catch? (*elbows, shoulders*) Can anyone touch two different parts (*nose, knee*) before you catch? How many different ways can you find?

What else can you do before you catch the ball? Can anyone touch the floor? ... or turn around? ... or hop on one foot? ... or jump up high?

Who thinks they could toss the ball under their leg (*O'Leary*) and have it go straight into the air? (*Leg is lifted and throwing arm swings under, releasing the ball with an upward flip of the wrist.*)

This time toss the ball a little ahead of your body so that you will have to move quickly and get under it. Ready? Toss the ball ahead ... Look at the ball, move your feet, reach, grasp, and "give." Try it again.

Follow-Up

1. When the ball is rolling away from you, what is the best way to move so that you can catch it?

2. Are rolling the ball and tossing the ball up into the air alike? (*Yes. Both are using an underhand swing of the arm.*)

3. What are some things that you can do to make the ball go high into the air? (*bigger arm swing, faster movement, step out, reach high*)

4. What are some things you need to do if you want to catch a ball? (*Look at it, move in line with it, reach, grasp, give*)

PROGRAM XII - LESSON 3

Lesson Concepts

New: Underhand throw for force, underhand throw at a target, catching a horizontally thrown or rebounding ball

Review: Underhand pattern, catching, force development, level, intensity, stations, toss and catch

Lesson Focus

This lesson continues with the underhand pattern, but emphasizes throwing underhand to a partner or an object. Catching is also modified for a horizontally thrown ball. After a review of force development, the lesson concentrates on throwing with accuracy. You will need to select a few stations that will allow for this kind of practice.

Equipment and Spatial Needs

An area about 30' x 30' as a minimum
A wall or a fence to throw against
4-5 stations which encourage the children to practice throwing for accuracy (*For example: rebound nets, a suspended hula hoop, geometric shapes that stand erect, hoops lying flat on the ground, ice cream tubs, a hoop lying on top of two blocks, stands and ropes or bamboos that form "windows," etc.*)
A variety of balls which are small enough to be held in one hand
1 per child
2-3 of a kind at each station
(*Examples: PG 5" or 6", tennis ball, yarn ball, puka ball sponge ball, fleece ball, etc.*)

Learning Activities

(*Children scattered in designated area. Each child should have a ball.*) Let's practice tossing the ball straight into the air using medium force. Can you catch the ball softly?

Did you remember to get under the ball and have your palms face it? Try it again. Be sure you are watching the ball and moving under it. Keep practicing. Are you squeezing the ball as you catch it? Pull it down toward the ground to slow it down. Toss it ahead a little and run under and get it. Yes, good moving!

Today we are going to use the underhand swing again, but this time we'll be throwing at this wall. (*Arrange children in order to make maximum use of your wall, fence, space.*) First people, do you think you could throw the ball against the wall using a lot of force? Can you crash it in so that it makes a big noise as it hits?

How are you using your body so that the ball travels fast? Are you swinging your arm fast? Are you stepping forward in opposition? Are you reaching out toward the target and following through?

This time see if you can hit the wall at a medium level. (*Or if you have a natural demarcation ... hit above, or below or in between*) When do you let go of the ball so that it goes to a medium level?

See if you can release the ball so that it goes up higher on the wall. Can you let go so that it goes lower? Which way does your hand point?

Continue practicing. Are you remembering to step out toward the wall? Say to yourself, "Swing, step, throw." (*The arm should swing backward, then as it comes forward the step is taken and finally the ball is released.*) Is the ball crashing into the wall?

(*Divide the group into partners or threes. Collect all but one ball per group.*) See if you can throw the ball to your partner using light force and keeping it at a medium level. Are you remembering to "Swing, step and throw?" Where are you pointing your hand?

When the ball comes to you, how should your hands be? (*facing ball*) Will it still be important to squeeze the ball? Which way do you think your hands need to travel to slow the ball down after you have grasped it? (*Hands pull backward to one side of the body. The most efficient method is to "give" with the ball on your preferred side so that it is incorporated into the backswing for the next throw.*)

Culminating Activity

(*Arrange a number of stations which will allow for practice of the underhand throw for accuracy. See equipment section for ideas. Rotate the children in a sequential order after a set amount of time. This will encourage concentration and practice rather than scattered, hasty effort.*)

We have a number of stations set up today. For example, over here is the rebound net and there are two yarn balls. Stand behind this line and see if you can throw the ball so hard that the ball rebounds back across the line without a bounce. If you can do that easily, then move back to the second line and throw from there. Our second station is this geometric shape in its stand. You and another person stand on opposite sides and see if you can throw the ball through the shape. Our third station is these ice cream tubs and the yarn balls. Do you think you could throw the yarn balls and have them land inside one of the tubs. (*Have the tubs closely clustered.*) Etc.

Follow-Up

1. What do you do with your body to make the ball travel hard and fast? (*Good backswing, step out toward the target, fast arm swing, follow through to the target*)

2. Where does your hand point when you want the ball to go to a medium level? To a high level? To a low level?

Program XIII

Overhand Throw and Ball Dodging

Movement Concepts

Overhand throw for the pattern, for distance or force, and for accuracy; dodging a rolled or thrown ball

Objectives

After three lessons related to the concepts covered in Program XIII, the children will show evidence of understanding:

1. Their own body by their ability to:

   - twist isolated parts of the trunk,
   - visualize their body while in action.

2. Ways the body moves by their ability to:

   - throw overhand using the correct grip, stance, focal point, and sequence of actions,
   - throw overhand for force or distance,
   - throw overhand for accuracy at a moving target,
   - dodge a rolled or thrown ball,
   - catch a ball thrown overhand.

3. Ways to control their body by their ability to:

   - make quick stops, starts; changes in direction, level, tempo, pathway, etc. to avoid being hit by a ball.

4. Ways to cooperate with other people by their ability to:

   - work in 2s or 3s in a dodging game,
   - quickly admit to being hit without disagreement and without being reminded,
   - work in teams of two and exchange roles without blaming the teamate who was hit,
   - share balls in a large three team game.

5. Some of the basic principles of movement by their ability to:

   - apply force principles to make the throw vary in intensity.
   - apply accuracy principles to increase their ability to hit a moving target whose tempo is constant.
   - hit a moving target which can vary its tempo, pathway, direction, level, etc.

Focus for the Teacher

This lesson is packed with information because it includes the overhand throw, some catching, as well as dodgeball. The maturity of the throwing pattern will vary greatly for individuals within your class, but the program gives ways to increase everyone's efficiency. The method used to elicit the pattern is quite direct, but the results are usually amazing. Dodgeball is the favorite of many and will probably be more popular as their skill at hitting a moving target increases.

Focus for the Children

Today the boys and girls are learning the best way to throw a ball overhand. See how many tips you can pick up to make your throw better so that you can throw farther and more accurately. They will be throwing at people in a couple of games of dodgeball! What ideas can you get about throwing at a target that keeps moving?

Follow-Up

1. What was one thing that you learned about the overhand throw? Should you stand facing your target? (*No, your side should face it*) What should happen to your feet when you throw? (*Step in opposition toward the target.*) Etc.

2. When you play dodgeball, what should you think about so that you can hit someone with the ball? (*where they are going, how fast they are traveling, whether to throw high or low, etc.*)

3. When you are the dodger in a game of dodgeball, what should you do so that you won't get hit? (*Look at the ball, be ready to move, jump, twist, etc.*)

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XIII- LESSON 1

Lesson Concepts

New: Overhand throw, twisting the trunk, arm position for the overhand throw, follow-through, straddle

Review: Facing, step-throw, twist, focal point, opposition, release point, force development, tempo, hand preference, focal point

Lesson Focus

This lesson will develop the basic pattern for the overhand throw. It is much more complicated than the underhand because many body parts contribute to its success. Two important keys to a good throw are the trunk twist and the step forward in opposition. Give these your special input today.

Equipment and Spatial Needs

An outside area at least 30' x 30' with a wall or fence
An area where a volleyball net could be set up
1 bean bag per child
1 yarn ball per couple
1 long rope to designate starting line for throw (*length depends on length of wall being used*)

Learning Activities

(*Children scattered in designated area.*) See if you can find a way to twist your arms. ...legs. Can you twist your whole body without moving your feet?

This time slowly twist your body back toward your throwing hand and then quickly untwist your body forward. What happens to your arms when you do that? Try it again. (*They swing around the body at a medium level.*)

Do you think you could twist up again and then just before you untwist, step out? Which foot should you step onto? Try one and then the other. (*step in opposition to throwing hand*)

(*Place a long rope, or use an available painted line, parallel to the wall and about 10'-15' away from it. In the following practice, it would be helpful to have all left handed people in one group. Divide the children accordingly so that the first group is spread out for maximum use of the rope and wall. The next groups should be spaced behind them so that all may practice at one time.*)

People in the first group, will you stand with one foot on each side of the rope so that your throwing hand is away from the wall. This is called "straddling" the rope. (*All right handed people will face one way and left handed in the opposite direction.*)

Let's try twisting up and untwisting again. Ready? Twist up away from the wall and then untwist toward the wall. Twist up slowly and now untwist quickly! Try it again and untwist your hips very fast.

That's good. This time as you twist up, put all your weight on your back foot. Can anyone lift their front foot off the ground? Good! Now step out toward the wall and untwist. Try it again. You're starting to look like baseball pitchers!

Show me the muscles in your throwing arm. Hold it up so I can check it out. Those muscles look good, as though you'll have lots of power to throw the ball hard and fast. Look at your arm and the way it is bent at your elbow. That's the way it should be when you start your throw. Make sure that your elbow is pointing out to the side and not ahead of you.

(Distribute bean bags to each child.) First group are you ready? How should your feet be? *(straddling the line)* Are you facing the right way? *(throwing hand away from the wall)* Hold your arm up so I can see your strong muscle. *(elbow pointing out)*

Ready? ...twist up, step out, untwist and throw your bean bag hard and fast! Get your bean bag quickly and go to the back.

Next group come up to the rope. Are you ready to throw? Check your feet, check your arm. All right, twist up, step and untwist! Go and get your bean bags. *(Repeat with every group so that all have at least 2-3 trials.)*

Do you think that you could look at the wall all the time that you are twisting and untwisting? *(Make sure they continue to have their side toward the wall although they are looking at their target.)* Pick out a place on the wall and see if you can look at that focal point as you throw. *(Allow each child to throw 1-2 more times.)*

Who can make their hand travel hard and fast as they let go of the ball? This is called your follow through when your hand keeps moving fast instead of stopping as you throw. Do you think that following through will help more when you want light or strong force! Let's try it out. First group... etc.

(Divide into partners and exchange bean bags for one yarn ball for each couple. Arrange children so that couples are on opposite sides of your volleyball net.)

Do you think you could throw the ball over the net to your partner? Be sure to start with your side to the net before you throw. Twist up, step out and throw. What will you do to make the ball go high and over the net? *(Let go sooner so that hand is pointing upward.)*

(Allow children to practice for several minutes. You will need to remind them about efficient throwing because in their excitement they will forget to do the right thing. This will be particularly true in the next game.)

Culminating Activity

Do you remember the game the children played that was called, "Clean Out the Backyard"? What were they trying to do? (*Get rid of all the balls on their side of the net.*) What did they do when the whistle blew? (*They stopped and held the balls quietly so that they could be counted.*) Remember to stay on your own side of the net.

(*You may want to establish side lines as guides for the children. For second graders, you could say that any ball they throw out-of-bounds does not count against the other team. Allow them to run around on the outside to retrieve out-of-bound balls and then throw them again from their own side of the net. Do not make any restriction regarding a back line. This will encourage them to throw hard and far.*)

Follow-Up

1. What is the name of the throw that we have been using today? (*overhand*) Why do you think it has this name?

2. What can your body do to help you throw hard and fast? (*twist and untwist, arm moves quickly, arm follows through, foot steps out*)

3. Which way should you step as you throw? (*toward the target*)

4. How did you follow through to make the ball go over the net? (*hand pointed upward as you let go*)

PROGRAM XIII - LESSON 2

Lesson Concepts

New: Overhand throw for accuracy, grip, arm position, catching a rebounding ball

Review: Overhand throw pattern, overhand throw for force, catching, facing, body parts, level pathway, follow through

Lesson Focus

Today's lesson reviews the overhand throw and adds several important points. These are integrated into the new emphasis on accuracy. Gross accuracy, above or below a certain line, is narrowed down to throwing at a smaller target. The children may have more difficulty catching today, because the overhand throw is usually harder and faster.

Equipment and Spatial Needs

An outside area at least 30' x 30' with a wall or provision for a volleyball net or a rope suspended at about 6-10 feet from the ground

All available rebound nets
1 fleece ball (*yarn ball or other soft ball*) for each couple
1 long rope to straddle for the throw
1 tennis (*or puka, sponge, fleece*) ball per child

Learning Activities

(*Children should be scattered through the area.*)
Let's warm-up today by twisting as many different parts of our bodies as we can. Arms...legs...neck...trunk... Pretend you have a ball and you're going to throw overhand. Ready? Twist up... and untwist. Let's add the step too. Ready? Twist up... step out... and untwist!

(*Arrange class in groups ready to throw at the wall. Use rope again so that the children will be reminded to stand with their sides to the wall.*)

Now today, we're going to add a few more important ideas so that your throw is even better. When you hold the ball you want only your thumb and first two fingers to touch the ball. Can you make a letter "V" with your fingers? Now place the tennis (*puka, fleece, etc.*) ball in the "V" and hold it with your thumb. (*Distribute balls while children are thinking about their fingers.*)

See if you can hold the ball, using this grip, out away from your ear. If you can, then you will be able to throw farther and faster. (*Hold hand out in muscle position, with elbow pointing out to the side and hand away from the ear.*)

Do you think you could throw the ball above the line on the wall (*or throw high on the wall, or throw over the net*)? Throw it hard and fast! (*Give each child 1-2 turns.*)

Do you think you could throw your ball under the line (*or low on the wall, or under the net*)? What are you changing to make the ball go high or low? Which way is your hand reaching?

(*Divide them into partners and allow them to choose the type of ball they wish to use.*) Find a space with your partner and see if you can throw the ball back and forth using the overhand throw.

How close can you throw the ball to your partner? What helps you throw the ball straight? Are you looking at your partner? Are you stepping out toward your partner? Are you reaching your hand toward your partner?

Who can throw their ball so that it makes a high curving pathway? Try it again and see how close to your partner you can make it land.

See if you can catch the ball as it comes to you. Watch the ball and get ready to move in line with it. Are your palms facing the ball as it comes down? Can you remember how to make it land softly? (*Pull the ball down so that it gradually comes to a stop.*) Do you think you could pull the ball down on your throwing side so that it will be easier to throw right away?

(*Arrange groups at rebound nets or sub-divide class so that half of the group is working at the wall.*) Let's see if you can throw the ball into the rebound net and catch it as it rebounds back to you. Start with a soft throw and when you can catch those easily then step back and throw harder.

(*If you are using the wall to supplement the rebound nets, use PG 5"s or 6"s so that they rebound easily. Rotate groups so that all have both experiences.*)

Culminating Activity

Play "Push the Pig to Market" using the overhand throw. Be sure that the "Pig" is large enough, because they will probably have more difficulty with accuracy than they did when rolling the ball.

(*or, encourage the children to make up a game which uses the overhand throw and catching if they want. Allow them to use any equipment which is available. Small groups of 2-3 will be able to come up with a plan more easily than a large group.*)

Follow-Up

1. How can you make the ball go high into the air? (*release it high, swing and point hand high, look up*)

2. What do you do to make the ball go right to your partner? (*look at partner, step toward partner, reach out and follow through*)

3. What do you like best about working with the rebound nets?

PROGRAM XIII - LESSON 3

Lesson Concepts

New: Dodging, throwing at a target that can change its tempo, level direction, etc.

Review: Rolling, overhand throw at a target, tempo, level, direction, pathway, facing, walk, run, jump, fast stops and starts

Lesson Focus:

The big day has arrived... we're going to play dodgeball! Although most have played before, their dodging skills may not be very good. Emphasize how important it is to face the ball at all times. Otherwise many will see it coming, turn their backs, close their eyes, and get hit anyway. They have to look at it to know when and where to dodge.

Equipment and Spatial Needs

An area at least 30' x 30'
Lines to mark side and end lines of space or ropes to designate boundary
Wall space for "Wall Dodge" if available
1 yarn ball for every two children
1 PG 5" or 6" or other small ball that will roll for every three children

Learning Activities

(The children should be seated in a group.) Do you remember when someone rolled a ball and you tried to hit it with another rolling ball? Today instead of trying to hit a rolling ball, you will be rolling at a person as they walk across your path.

Get into groups of three and sit down again. *(Ask one group to stand and demonstrate.)* These two are going to begin as the rollers. Stand about 15' - 20' apart facing each other. *(Julie)* will be the walking target. She's going to start at about the middle and walk across slowly without changing her tempo. The person with the ball should decide quickly where to aim, and then roll the ball ahead of *(Julie)*. When each person has had a chance to be the moving target, then you could increase the speed. *(Distribute PG 5's, 6's or other ball that will roll.)*

(Exchange yarn balls for the PG balls.) This time the person with the ball may throw overhand and try to hit the person in the middle. The person who is the target should watch the ball and decide when to speed up or slow down. *(Have the children aim below the shoulders.)*

Come and sit down please. What was the person in the middle trying to do? *(dodge the ball, trying not to get hit)* What did you do to dodge? *(changed tempo)* What else could you do? *(change level, direction, pathway, or jump, twist, stop, etc.)*

(If you have sufficient wall space for "Wall Dodge," then divide group into partners. One child is the dodger (with back to wall) and the other person is the thrower (from around 10'-15'). Demonstrate with one couple and emphasize how important it is for the dodger to face the thrower and to watch the ball. They exchange places when a hit is made or you may exchange them every minute if there hasn't been a hit.)

(If your wall space is limited, then continue to work in threes for "Triple Dodge." In this game there are two throwers, one ball, and one dodger who stands in the middle. Demonstrate with one threesome and emphasize how important it is for the dodger to face the thrower and to watch the ball. The thrower and the dodger exchange places after a hit is made or you may exchange them every minute if there hasn't been a hit.)

Come and sit and let's talk about what you have discovered about dodging a ball. Which way should you face? Where should you look? Where should you stand? *(as far away from the thrower as the boundaries allow)* What are some of the things you did to dodge the ball? *(jumped, moved sideward, etc.)*

What did you do as the thrower to try to fool the dodger? *(Pretended to throw one way and threw another, changed the speed of throws, threw some high and some low, etc.)*

Let's play "Two in the Middle." We'll put together two couples so there are four of you together. Decide which couple will be the first throwers and who will be the dodgers. The throwers need one yarn ball *(put all others into container to avoid accidents.)* The people in the middle should work as a team so they won't get hit. When someone is hit however, they both exchange with the throwers. *(Continue to emphasize the points of dodging as you move from group to group.)*

Culminating Activity

Do you remember "Galloping Bronchos?" How many teams do we need? *(three)* *(Arrange two teams on the side boundaries of a rectangle and have the third team at one end line. The object is for those on the end line to dodge and run to the opposite line. Those on the side lines are the throwers. There is no penalty for being hit and no one is eliminated. The same group dodges while running back to the original line and then exchanges places. Use about one third the number of balls as you have people in class; i.e., 30 people = 5 balls for each side team of throwers.)*

Follow-Up

1. What were some of the tricks that you used to try to fool the dodger?

2. When you were a dodger, what did you try to do so that you wouldn't get hit?

Program XIV

Projecting the Ball

Movement Concepts

Striking with body parts, application of force, relationship of impact to desired direction, parts of the ball, facing of the striking surface, stabilization of a body part, pushing, dribbling with the hand in various directions, levels, and pathways

Objectives

After three lessons related to the concepts covered in Program XIV, the children will show evidence of understanding:

1. Their own body by their ability to:
   - feel the difference between a push and a hit,
   - stabilize a body part at time of contact.
2. Ways the body moves by their ability to:
   - strike a ball with various body parts,
   - strike a ball in a specific direction, with a certain amount of force, to a specified level,
   - strike a stationary or a moving ball,
   - push a ball, as in dribbling, in the desired direction, at the proper tempo, to varying levels, and with differing amounts of force,
   - push pass the ball into a hoop and to a partner.
3. Ways to control their body by their ability to:
   - maintain a curved hand position while extending the arm,
   - dribble through space avoiding and going over, under, and around equipment.
4. Ways to cooperate with other people by their ability to:
   - strike the ball back and forth trying to get as many hits as possible,
   - work as a team to keep the ball up off the floor and over the net,
   - push a ball to a partner that is easy to get.

5. Some of the basic principles of movement by their ability to:

   - hit a ball in the desired direction by facing the striking surface toward the target,
   - apply force to a specific portion of the ball which is in line with the desired pathway,
   - distinguish between a hit and a push.

Focus for the Teacher

Two diversely different skills are introduced together because they both project the ball and because they are often easier to learn in contrast. Striking the ball with body parts is essential to many sports, but it is also the forerunner for striking with rackets, paddles and bats. The basic skill of pushing was used in vaulting, but now it is essential to bouncing, dribbling, and passing a ball.

Focus for the Children

The skills today are striking a ball with different body parts and dribbling or bouncing a ball. Watch carefully because in some ways these skills are the same, but there is one major difference between the two. Can you figure out what it is?

Follow-Up

1. What is the biggest difference between striking and bouncing a ball? (*striking--you hit it and bouncing--you push it*)

2. How many different body parts can you think of that you could use to strike the ball?

3. Can you name another time when you need to be able to push? (*push someone in a swing, in a wagon, on a bike, you push when you vault over something.*)

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XIV - LESSON 1

Lesson Concepts

New: Striking with body parts, application of force, relationship of impact to desired direction, parts of the ball, repeated actions

Review: Development of force, level, sequence of actions, duration, direction, follow through, step, twist-untwist, focal point

Lesson Focus:

This lesson introduces sending the ball away by striking it. Encourage the use of many body parts during their exploration of the skill. Striking with the head, knees, chest, thighs, legs and feet are all used in soccer. Volleyball, of course, uses the hands and forearms for setting, serving and spiking.

Equipment and Spatial Needs

A 30' x 30' area that does not have low hanging lights
1 8" vinyl ball per child *(or other light-weight ball)*
Maximum number of high or medium highway cones up to 1 per three children
All your rebound nets

Learning Activities

(Have group seated) Listen to my hands as they clap this rhythm ... *(i.e., "Jack Sprat could eat no fat.") (Use this rhythm to have them clap in front of their body, over head, off to one side. Continue the same rhythm while gently slapping various body parts and the floor.)*

This is called hitting or striking. Striking the ball with different parts of the body is very important in the game of soccer.* Some times you hit the ball with your knee, or your head, or your leg, or your chest. When people play volleyball,* what parts of their body can hit the ball? *(hands and forearms only)* *(*Relate to sports familiar to children.)*

(Distribute the vinyl balls to each child.) Think of the sound that your hands make when they strike each other as you clap. Can you make a striking sound and hit the ball up toward the sky?

Who can find another body part to use? Good, I see people using their knees ...people hitting with their elbows ... Have you tried using your head?

How high can you make the ball go? Which part works the best for you to make the ball go very high into the sky? Which part of the ball are you hitting to make the ball go straight into the air? *(bottom)*

See if you can hit the ball into the air with some part of your body that is above your waist. *(I see elbows...shoulders...heads...)* What parts below your waist can you find to hit the ball straight upward? *(knee... thigh... hip... ankle... foot...)*

Using any body part you want, do you think you could hit the ball only as high as your head? What did you change to make it stay at that lower level? (*shorter backswing, less follow through, slower, maybe no step*) (*They are probably using the underhand striking pattern.*)

Now hit it as high as you can and feel the difference in what your body does. Do you still hit the bottom of the ball? (*yes*) What changes did you make to have the ball go so high?

Can anyone find a way to hit the ball two times in a row? Try it again. What is important for you to do? (*Look at the ball, move under it, get hands ready...*) Can you hit it once with your hand and the second time with a different body part? (*I see someone using their hand and their knee...*)

Throw the ball into the air and see if you can hit it hard while it is still over your head. Can you jump up to meet it? Are you hitting it as hard as you can?

Can anyone hit the ball downward? What part of the ball are you hitting? (*top*) Try to use a different body part to hit the ball downward. (*I see someone using their forehead...*) See if you can hit it harder...really smash it into the floor! Use your hand to hit it downward very hard and fast. Do you think your arm looked like the overhand throw? (*This is called striking with the overhand pattern.*)

See if you can make up a game for yourself of hitting the ball downward and then, without catching it, hit it upward. Hit it down...hit it up!

(*Arrange children in groups of two or more at a medium or high highway cone. Have them keep one vinyl ball and return others to container. Organize them so that one child is the "hitter" and the other child or children are the "fielders." The ball is to be placed on top of the highway marker and the child will then use a sidearm pattern to hit the ball hard and fast. Have them rotate after each hit.*)

(*Move from group to group and give hints related to the basic pattern. For example, ...are you watching the ball? ...be sure you're stepping out as you swing. ...are you twisting up and untwisting? ...are you following through hard and fast?*)

Culminating Activity

(*Put away cones and divide children into groups at the rebound nets or at a wall.*) Stand behind this line (*about 8-10 feet away*) and see if you can hit the ball into the net. What part of the ball will you hit to make it go straight out to the net? When the ball bounces back see if you can catch it ... or even hit it again.

Follow-Up

1. What part of the ball do you hit when you want it to go straight up? ...when you want it to go straight down? ...when you want it to go ahead of you?

2. What body parts do you like to hit the ball with? Why do you think they are easier?

PROGRAM XIV - LESSON 2

Lesson Concepts

New: The facing of the striking surface, stabilization (*making the part strong*) at contact

Review: Development of force, application of force, follow through, level, intensity, body parts, facing, opposition, striking

Lesson Focus

This is a continuation of the previous lesson. The principles are reviewed and the new emphasis is on the importance of the facing of the striking surface at the time of contact. The children will hit the ball back and forth across a line, over an object, and finally over the volleyball net in a game called "Keep It Up."

Equipment and Spatial Needs

An area 30' x 30' which does not have low hanging lights
1 vinyl ball per child
1 short rope per couple or lines on the surface
1 volleyball net and stands
1 large beach ball
A mixture of small equipment to hit the ball over (*all hurdles, blocks and tubes, geometric shapes, jump standards, a suspended rope, a low net*) - 1 item per couple

Learning Activities

(*Children should be scattered with their own vinyl ball.*) Do you remember how you hit the ball high into the air? Use at least three different body parts to hit the ball as you warm-up.

Try hitting it to just a medium level. Think about what you change so that the ball doesn't go too high. Can you hit it to a low level? What does it feel like to use just a light amount of force?

Who can hit the ball hard against the ground? What part of the ball are you hitting? Can you hit it harder so that it rebounds high into the air? How high can you make it bounce? What pattern are you using? Is it underhand? (*no*) Is it overhand? (*yes*)

Who can hit the ball into the air, let it bounce and then hit it again? Keep your feet ready to move. Travel quickly to get your body under the ball. Can you use your other hand or a different body part?

When you want to hit the ball with your hand straight up to the sky, which way is your palm facing when it hits the ball? (*straight up*) Try that out and see if you agree.

Which way does your palm face when you want to hit the ball hard and fast right down to the ground? (*It faces down*) Decide which direction you want to hit the ball and make your hand face that way as it hits the ball. Did it work?

Find a way to hit the ball with both hands at the same time. How do you keep them together? See if you can swing both of your arms upward as you hit the ball. Do your legs help?

How do your wrists feel when you hit the ball hard and fast? Try it again and think about your wrists. Do they feel strong and firm or loose? (*strong and firm*) Keep your wrists firm this time and hit the ball high using both hands. Did it go higher this time?

(*Divide children into partners and have them keep one ball. Use lines on the playing surface or give each couple a short jump rope to serve as a dividing line. One person stands on either side of the line as they hit the ball back and forth to each other. The ball may bounce in between hits. A beach ball could be used for hits into the air over the line. Encourage cooperation so that they may have many turns. Do not keep score.*)

(*Exchange the rope for a piece of equipment which is to be placed on the center line. This serves as a type of "net" for them to hit over. As you walk among the groups, talk about stepping out, having the hands facing where they want the ball to go, hitting the right part of the ball, and moving the feet to get into position.*)

Culminating Activity

(*Divide the children into two teams, one on either side of a volleyball net. This game is called "Keep It Up," which says just about everything. A large beach ball is hit into the air and the teams try to keep it off the ground. They may use any number of hits before sending it across the net. There is no scoring, but rather the fun of hitting it over the net should suffice for most.*)

Follow-Up

1. When you want to hit the ball toward the sky, which part of the ball do you contact?

2. Which way should your palm face if you want the ball to go down to the ground?

3. Should your wrist be strong and firm when you hit, or loose and floppy? Why?

PROGRAM XIV - LESSON 3

Lesson Concepts

New: Pushing, dribbling the ball with the hand, dribbling in various directions, levels, pathways, etc.

Review: Striking, body parts, parts of the ball rhythm, direction, level, pathway, locomotor skills

Lesson Focus

Another way to project the ball is by pushing it. This skill is used in the hand dribble, chest pass, bounce pass, chest shot, etc. Slapping the ball is the most common error for the young child as he/she attempts to dribble it. Help the child become aware of the difference between a hit and a push and they will be on their way to better performance.

Equipment and Spatial Needs

1 PG 5", 6", 7" or 8" per child (*anything smaller or larger will negatively effect the performance*)
An area with a hard surface about 30' x 30'
A variety of equipment to bounce around, over, under, through (*i.e., highway cones, hurdles, geometric shapes, blocks and tubes, upright hoops, around tires, etc.*)
1 hula hoop per couple

Learning Activities

(*Have children seated in group near you.*) Clap your hands ...1 ...2 ...3 Slap your legs ...1 ...2 ...3 ... Hit your thighs ...1 ...2 ...3! Now press your palms together. Feel them pushing! Push against the ground with your hands ... with your feet ... with another body part...

Is there any sound when you push? If you closed your eyes could you tell if I were pushing or striking something?

(*Distribute the balls.*) Put the ball on the floor right in front of you or place your hand on top of the ball. Use curved soft fingers and push the ball straight against the floor. Try it with your other hand. Now push the ball against your thigh.

Put the ball back on the floor and see if you can hit the top of it several times until it bounces up. Does a hit feel different from a push?

Stand up and see if you can push the ball toward the floor. Did your hand make any sound? The ball will make a sound as it hits the floor, but your hand should be very quiet.

What part of the ball are you pushing to make it go straight down to the ground? (*top*) Is that the same place you would hit the ball if you wanted to strike it down to the floor? (*Yes*)

What parts of your arm help you to push? (*fingers, wrist, elbow, shoulder*) Push the ball down again and feel your fingers working. Can you feel your wrist bending each time you want to push? Think about your whole

arm working to push the ball. If you were helping to push a car, would you use just your fingers? (*no*)

Try bouncing the ball with the other hand and think about the parts that are helping you push. See if you can bounce one time with one hand and then with the other. Keep changing back and forth. See how smoothly you can make the change. Do you feel your knees bending as you bounce? Try it out.

Who thinks they could dribble the ball and have it come up to their waist? Can you make it come up only to your knees? Could you push harder and have it come up as high as your head? Do you think you could dribble the ball on one spot and then walk around the ball in a circle as you keep bouncing? How far around your body can you dribble the ball without losing it?

Who can find a way to travel forward and dribble the ball along with you? What part of the ball are you pushing to make it go forward? (*top rear*) Do you feel your hand reach forward each time?

Can anyone travel backward and take the ball with you? What part of the ball are you pushing against? (*front top*) Which way is your hand facing as you push? (*backward*)

Try traveling to one side and keep the ball bouncing. Experiment and find out which hand is easier for you to use when you travel to the right and to the left ... Can anyone dribble to the right side about five times and then smoothly go back the other way five times?

What if you wanted to run throughout our space, could you take the ball with you? Let's try it out. Ready? Begin...and stop. Hold the ball. What did you change so that the ball could go with you? (*pushed it out farther ahead for each bounce.*) Try it again and see if you can use any other locomotor skills (*skipping, galloping, hopping*).

(*Divide group into partners with one ball. Put others away to avoid accidents.*) Will the person who puts away their ball please bring back one hula hoop? Put the hoop down between you and your partner. See if you can push the ball back and forth to each other and have it bounce inside the hoop. (*Allow them to stand as close as they want at first.*) Which way should your hands be pushing? (*toward the hoop*) Can you feel your fingers, wrists, elbows and shoulders working? What could you do with your feet to give you better balance and more pushing power? (*step out in opposition toward the hoop*)

Culminating Activity

(*Set up a variety of equipment scattered throughout the space. Suggest that the children can dribble in different pathways and when they come to a piece of equipment they can dribble over, or go through, or some may be able to dribble under. Each child should have his/her own ball.*)

Follow-Up

1. What is the biggest difference between dribbling the ball and striking it?

Program XV

Kicking

Movement Concepts

Foot dribbling, stopping the ball with the foot, place kick pattern, place kick for distance, place kick for accuracy, kicking a pitched ball, punting, making up a game

Objectives

After three lessons related to the concepts covered in Program XV, the children will show evidence of understanding:

1. Their own body by their ability to:

   - stabilize their ankle at the time of contact.

2. Ways the body moves by their ability to:

   - kick a stationary ball for distance and accuracy,
   - kick a rolled ball for distance,
   - dribble with either foot while walking or running in different pathways,
   - punt a ball for efficiency of pattern.

3. Ways to control their body by their ability to:

   - dribble a ball in a shared space and not bump anyone,
   - simultaneously stop themselves and a ball using only their feet,
   - analyze the oncoming rolled ball and make appropriate adjustments for kicking.

4. Ways to cooperate with other people by their ability to:

   - work with a partner in a practice or game,
   - work with 3-4 people on a team,
   - share the responsibility of fielding or catching,
   - share the fun of kicking the ball through the goal.

5. Some of the basic principles of movement by their ability to:

   - develop a forceful kick by increasing the backswing, follow through, speed, and stability,

- kick the ball in the desired direction by facing the striking surface toward the target,
- apply force to a specific portion of the ball which is in line with the desired path.

Focus for the Teacher

This program shows the use of agile feet as they foot dribble, place kick, kick a pitched ball, and punt. For each one of the kicking skills, the basic principles are the same. Although children generally enjoy kicking, they are often not as proficient with their feet as with their hands. This is understandable since the hand skills emerge first as the child matures.

Focus for the Children

This is a program that gives you all the information on kicking to help you get better. Have you ever tried to walk and take a ball along with you? Sounds easy doesn't it? But I guess I forgot to say that only your feet can touch the ball! This is called dribbling the ball. You will also see the boys and girls kicking as far and as high as they can. Watch for safe ways to use the space when kicking.

Follow-Up

1. Can you name or describe some of the different ways you saw people kicking the ball today? (*dribble, place kick, kicking a rolling ball, punt*)

2. What would you do to make the ball go hard and fast?

3. Do you think you could kick the ball high into the air? What are some things you would do with your leg or foot to do that? (*follow through with leg toward the sky, point toes up, try to kick the bottom of the ball, have the striking surface facing up*).

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XV - LESSON 1

Lesson Concepts

New: Foot dribbling, exclusive use of feet, contact portion of foot, stopping the ball with the foot alone

Review: Level, intensity, contact place on ball, parts of the foot, pathway, tempo, relationship to an object

Lesson Focus

Dribbling with the feet is something new to most of the children and therefore they will probably give special attention to the lesson. Allow, and in fact encourage, them to explore and use a variety of parts of the foot to move the ball. You may want to make a game of "no hands" on the ball for the entire lesson to emphasize how much they really can do with their feet alone. (*Those with bare feet will be able to pick up the yarn ball with their toes to put it away!*)

Equipment and Saptial Needs

An area about 30' x 30' which is relatively smooth and flat
1 yarn ball for each child
A variety of equipment for the children to go around - 1 per child
(*cones, single blocks, bean bags, plastic bottles or bowling pins*)
1 short jump rope for every couple

Learning Activities

(*Children scattered within designated area.*) We're going to use our feet and ankles a lot today, so begin by warming them up. Remember to twist your foot first one way and then the other. Do it slowly and feel the stretching in your foot and ankle.

(*Distribute yarn balls.*) Find a way to travel around your yarn ball on three bases of support. Can you go over it and have your back face the sky? This time go over with the front of your body facing upward.

Today is a "no hands" day as you work with the ball. Only your feet can make it move! Can you find a way to move the ball inside your own personal space using only your feet? Can you make it travel to one side and then to the other?

Let's begin traveling in our shared space. See if you can take the ball with you every place that you want to go. Try going to one side and then to the other...Can anyone go backward? Who can move more quickly and have the ball stay with them?

Come in and sit down. When you want to go forward, what part of the ball are you hitting with your foot? (*rear*) Does this remind you of the way you hit the ball with your hand to make it go forward? (*Yes, you have to hit the rear also.*) Where did you hit the ball when you

wanted it to go to the side? (*on the other side*) How about when you wanted the ball to go backward? (*front of the ball*)

Try it again, using many different parts of your feet to hit the ball, and see if you can make it go where you want. Find your own space and begin. (*I see people using the insides of their feet, the outsides, their toes, ... have you tried your heels?*)

Think about a certain pathway that you want to take. Is it straight, zig-zag or curving? Do you think you could travel that way and take the ball with you? Try it out. Good! Now think of a pathway you haven't used and begin again.

(*Have children seated near equipment.*) When you are called, please pick up one piece of equipment and take it back to your personal space. If your yarn ball has some dark blue in it you may get your one piece of equipment, etc.

Find a way to travel around your equipment as you dribble, or move, the ball with your foot. Try using different parts of your feet. Now turn around and go the other way.

Move your ball back about three big steps. Can you dribble toward your equipment, go around it, and then back where you are starting? Try it again and go the other way.

Let's travel in our big, shared space. Dribble the ball as you go in and out and around the equipment. Ready? Begin. Increase your speed! Ready? Freeze! (*Allow time to get balls with feet.*) How did some of you stop the ball so quickly? Let's all try it again and see if you can find a way to stop it without using your hands! Ready? Go!

Pretend that the equipment is poison and you don't want your ball to touch it. Can you control your ball so well that it doesn't run into any of the blocks or bottles, etc.? Ready? Go! (*Return equipment*)

(*Have children seated in a group.*) You and your partner should each have a yarn ball and one short rope to share. In a moment, take your rope and stretch it out on the ground in your own space. Then see if you can discover a way to use your foot to "lift" the ball up and over the rope without touching it. (*No fair picking it up with your toes!*)

Begin. Yes, I see people getting it over the rope... What part of your foot did you use to get the ball into the air? (*the top or instep*) What part of the ball will you have to hit if you want it to go up? (*the bottom rear*) Let's all try it again.

(*For the next activity keep about 5 of the ropes and return the rest to the container. Have one-half of the children put away their balls.*)

Culminating Activity

(Divide the children into two teams by splitting the partners. Stretch out the ropes end to end to form the center dividing line between the two teams.)

Today we're going to try "Clean out the Back Yard" using only your feet! What if the ball is way far in the back of the playing area, what will you do? *(dribble it up closer)* How will you get the ball up and over the rope? *(contact the bottom rear of the ball)* If the ball is coming toward your body, do you think you could stop it without using your hands? Let's try it out, ready? Begin. and Freeze! Did you remember to find a way to stop the ball with just your foot? Let's all try it again, etc.

Follow-Up

1. What is this special kind of kicking called when you travel and take the ball with you? *(dribbling)*

2. What parts of your foot can you use to dribble? *(all parts)*

3. How did you use your foot to get the ball off the ground? *(put it under the ball and hit with the top of the foot)*

PROGRAM XV - LESSON 2

Lesson Concepts

New: Place kick pattern, place kick for distance, place kick for accuracy, making up a game

Review: Dribbling, stability of part at contact, level, development of force, application for force for placement, cooperation with a partner

Lesson Focus

This is an exciting lesson because the children love to kick! It is also a time for application of many of the principles of force and accuracy that they already know. Once the children realize that principles are consistent from skill to skill, they will have not only greater confidence but a depth of understanding that will leave many adults far behind.

Equipment and Spatial Needs

A space that is large enough for the children to kick safely when using the heavier balls.
A wall space which the children can kick against (*or a fence*)
Line or ropes at about 10', 15' and 20' from the wall
1 yarn ball for each child
1 vinyl ball for each kindergartner and first grader
1 PG 8" for each second grader
A variety of equipment for goals (*blocks, hurdles, plastic bottles, cones, jump standards*)-1 set per couple

Learning Activities

(*Children scattered within space about 30' x 30'. Distribute the yarn balls.*) Travel all around our space and see if you can take the ball with you by dribbling it with your foot. Can you use different parts of your foot? Are you using both of your feet? See if you can travel more quickly. I see everyone going in a forward direction, can you go another way?

Stop and find a personal space with your ball on the ground. See if you can kick the ball off the ground. Which part of the ball will you try to hit with your foot? (*bottom rear*) What part of your foot do you want to hit the ball? (*The top or instep because it is facing up.*)

What else can you do to get the ball up off the ground? Are you getting a good back swing and follow through? How far back can you take your foot before you kick? Did that help. Which way should your foot go after it kicks the ball? (*Up*) Stretch that leg and point your toes right up to the sky!

Does your ankle feel strong as you hit the ball? Try to tighten your ankle as you kick so that it doesn't feel floppy.

(*Exchange yarn balls for vinyl balls (or PG 8"s for second grade). Set up lines, or ropes, about 10', 15' and 20' from the wall. Group children the length of the line so that they may have maximum practice kicking against the wall.*)

Let's all start from this first line. Put your ball down and take maybe one or two steps back. Do you think you could kick the ball and have it crash into the wall? How hard can you make it hit? First people ready? Etc. (*one turn for everyone*)

That was good. I saw people take a big step right up next to the ball, swing their leg back and then hard and fast forward. Did you remember to do all that? Let's try it again. (*one turn for everyone*) Do you remember what this kick is called? (*place kick*)

Who thinks they could kick it hard and fast against the wall and have the ball hit about this high (*Show 1-2 feet with your hand*) off the ground? How are you going to get it up there? Try out your ideas.

Do you remember what part of the ball to hit? Did you use the top of your foot? Did anyone think about keeping their ankle strong? Let's try it again. (*Move them back to next line if appropriate.*)

Get a partner and come and sit down. We have different kinds of equipment that you and your partner can use to make a goal for you to kick the ball through. For example, I could set up these two cones (*about 10' apart.*) My partner and I would then decide how far away to stand at first and we would put the ball down at that place. Then we would take turns trying to kick the ball through the cones. (*They could stand on opposite sides of the goal to simplify retrieval.*)

Decide with your partner right now which equipment you want to use. When you have decided, put one ball away and get what equipment you wish. Then take it out to a big space and begin to practice.

Culminating Activity

You and your partner make up a game using your equipment. (*Second graders could combine two couples and their equipment.*) Can you make up a kicking game that uses dribbling and the kick?

Follow-Up

1. What can you do to get the ball to travel hard and fast? (*big back swing, step forward, fast forward swing, strong ankle, good follow through*)

2. What do you do to get the ball off the ground? (*foot under the ball, hit with top of foot, strong ankle, follow through upward*)

3. What did you do to make the ball go straight into the goal? (*swing straight toward the goal, have part of the foot that hits the ball face the goal*)

PROGRAM XV - LESSON 3

Lesson Concepts

New: Kicking a rolled ball, punting

Review: Dribble, place kick, force development, application of force, accuracy, rolling a ball smoothly and accurately, catching

Lesson Focus

After a review of dribbling and place kicking, the lesson moves into kicking a rolled ball. Many of the inexperienced kickers will have problems that you might not have anticipated. A good place kicker will suddenly "lose it" as he/she tries to determine the speed and pathway of the ball in relationship to when to start the run, the step, the swing and the kick. So, kicking may get worse before it gets better.

Equipment and Spatial Needs

A space that is large enough for the children to kick safely when using the heavier balls
A goal for punting (*high on a wall, over some equipment, over a rope, etc.*)
1 vinyl ball for each kindergarten and first grade child
1 PG 8" for each second grade child
For each game of 6-8 children: (*Game 1*) hula hoop, 1 ball, 2 plastic bottles filled with water or stones to keep them from blowing over; (*Game 2*) 2 goal markers, one jump rope, 1 ball, 1 base or object to mark first base

Learning Activities

(*Children scattered in large area with own ball.*) Put the ball on the ground and warm-up by dribbling around in your own personal space. Try all different directions. Can you dribble it in a small circle? ... and go around the other way? Let's travel through space dribbling.

(*Arrange children for safe place kicking. If a wall or fence is available have them continue to work on their own, otherwise they could work with a partner for better retrieval of balls.*) See how hard and fast you can kick the ball today. What do you remember about kicking?

I see people who are using a big backswing ... I see someone with a high follow through ... What part of the ball are you hitting? Does your ankle feel strong as you kick the ball? Etc.

See if you can take two or three steps before you kick. Think about how you will do that so that you can still take a step close to the ball just before you kick. (*Allow about five minutes of practice.*)

Come in and sit down. Now we're going to have you practice kicking a ball that someone rolls to you. (*This is called pitching in kickball.*) (*Tammy and Mark*) will you come up? (*Mark*), you take the ball and roll the ball smoothly to (*Tammy*). What will Tammy do if the ball doesn't come right to her kicking foot? (*She will move her body to get in line with the ball.*) Ready? Roll the ball... (*Comment on what happened*) Let the same person kick two times and then trade jobs.

(*Have children working in partners or threes, using one ball. Check on their safety as related to the spacing of the groups. Allow them to practice for about five minutes.*)

Everyone get a ball and come over and sit down. This time we're going to punt the ball. This means that you hold the ball in both hands at about your knee level, drop the ball, and then kick it before it hits the ground. Are you ready to try it? Go and find a space and start.

Be sure that you are holding the ball low enough when you drop it. Are you dropping the ball or throwing it into the air? What part of your foot is kicking the ball? Your knee and leg shouldn't be hitting the ball ... Are you following through? Is your ankle strong?

See if you can hit the wall way up high as you punt the ball. Are you following through? (*Can you punt the ball over the rope, etc.*)

Culminating Activities

Game 1: "Knock It Over" is a very simple kickball type of game. Divide the class into teams of 3-4 children so that all will have many chances to field and kick. Demonstrate the game with one group and then disperse the other groups to their own game area. At both first base and home there is one plastic bottle with either water or stones in it to keep it from blowing over. To the left of the "home" bottle, a hula hoop is placed flat on the ground. The ball is placed at home and the kicker kicks it and runs to the first base bottle. The bottle must be knocked over and the runner returns to the "Home" bottle and knocks it over also. In the meantime, the fielders retrieve the ball and throw it to the catcher who must then place it inside the hula hoop before the runner gets home. Everyone kicks each inning. No outs are kept. Change sides when each person on the kicking team has been up. The only positions are fielder or catcher.

Game 2: "Kick It Through" is a simple combination of a one base kickball game and a little soccer. Divide the class into teams of 3-4 children. On either side of "home," set up two cones (*or other markers*) about 20' apart to designate the goal. About 10-15 feet in front of the goal make a line. There are no positions other than "fielder." The person who is "up," kicks the ball and runs to first base, tags it with his/her foot, and runs back home. The fielders retrieve the ball as quickly as possible and one of them runs in with the ball and places it on the line and then kicks it through the goal before the runner gets home. Everyone kicks each inning. No outs are kept.

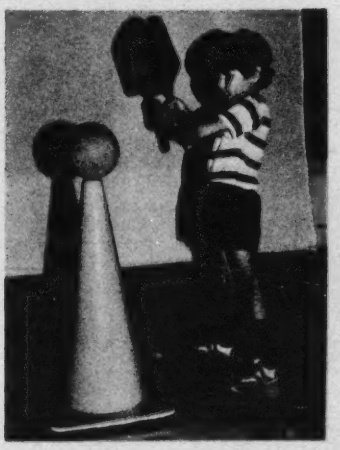
Follow-Up

1. What is it called when you drop the ball and kick it before it hits the ground? (*punting*)

2. What are some things that you did today that made the ball go very high? ... very far?

3. Where should you look when you're trying to kick a rolling ball? (*at the ball*)

Program XVI
Striking



Movement Concepts

Striking with a racket and paddle, the face of the implement, lever length, striking a stationary and a thrown or hit ball, batting a stationary ball and a pitched ball

Objectives

After three lessons related to the concepts covered in Program XVI, the children will show evidence of understanding:

1. Their own body by their ability to:
   - stabilize their wrists at contact,
   - feel their arms long and straight at contact.
2. Ways the body moves by their ability to:
   - striking a ball with a racket or paddle,
   - continuously strike a ball upward with an implement,
   - bat a stationary and a pitched* ball,
   - pitch a ball underhand*.
3. Ways to control their body by their ability to:
   - control their wrists so that the facing of the implement is correct,
   - maintain grip on the bat and not "throw" it on impact,
4. Ways to cooperate with other people by their ability to:
   - use the striking implements in a safe and responsible manner,
   - take turns at batting,
   - take turns at fielding,
   - take turns at pitching,
   - allow people to make mistakes at hitting, pitching and throwing at the target without grumbling.
5. Some of the basic principles of movement by their ability to:
   - hit a ball in a desired direction by facing the striking surface toward the target,

*This applies to second grade usually.

- apply force to a specific portion of the ball which is in line with the desired path,
- develop force by increasing the backswing, follow through, speed, length of lever, firmness at contact, etc.

Focus for the Teacher

This, the last program, introduces striking with various implements (rackets, paddles, and flat bats). Some of the principles have been established in previous lessons on projecting the ball and kicking, but their application may take some practice. Congratulations on completing the series! Here's hoping that you have seen many places along the way that you would like to expand upon or provide more practices for the children. Go to it and best of luck!

Focus for the Children

Today the children are learning to use paddles, rackets, and bats in a fun and safe way. Watch for ways to make the ball go high and far. Then see if you can discover how to use the striking implements so that the ball goes where you want. Is there anything that you have learned about hitting a ball with your hand or your foot that would help you? This is the last program in the television series. We hope that you have learned many new things. Remember it's important to keep on practicing so that your skills get better and then you'll have more fun too!

Follow-Up

1. Can you name some of the striking equipment that the children used in the program? *(rackets, paddles, flat bats, stocking rackets, ping pong paddles)*

2. What will you do to hit the ball so that is goes high or far?

3. What are some of the ideas that you learned about hitting a ball with your hand or foot that you think are the same for hitting with a paddle or racket?

References

1. Hanson, Sue K., and Curtis, Delores M. Educating Children for Movement. Honolulu, Hawaii: Edu-Keiki, 1977.

2. Rockett, Susan & Owens, Martha. Every Child a Winner, Lesson Plans I. Ocilla, Georgia: ECAW.

PROGRAM XVI - LESSON 1

Lesson Concepts

New: Striking with a racket and paddle, striking surface is the face, lever length relationship to force

Review: Striking ball with hand, striking surface toward target, part of the ball contacted, level, intensity, direction, force development, different body parts

Lesson Focus

This lesson is a direct outgrowth of hitting with hands and body parts. Help them make this association by talking about the similarities. The boys and girls will probably have more trouble using the implements because they extend the striking surface farther from the body. Therefore the shorter the handle on your rackets, etc., the easier it will be for the children.

Equipment and Spatial Needs

An area at least 30' x 30' without hanging lights
1 vinyl ball for each child
A combination of paddles and rackets so that each child has one
One ball for each paddle or racket (*puka, tennis, foam, etc.*)

Learning Activities

(*Children scattered throughout space, each with own vinyl ball.*)
Warm-up by seeing how many different body parts you can use to hit the ball upward. Can you hit the ball higher? See if you can use both hands at one time.

Remember you found a way to hit the ball down toward the ground. Toss the ball into the air and see if you can hit the top of it as it drops down. Another way to do that is to smash the ball out of your own hand. See how hard you can bounce it against the ground.

See if you can hit the ball into the air, let it bounce, then hit it again into the air. How long can you keep this going as you travel? Be sure that you're moving your feet to get under the ball each time.

(*Exchange the balls for the rackets and paddles, plus one of the smaller balls for use with the implement.*) It will be very important that you keep your paddle or racket in your own personal space. Watch very carefully before you move into other peoples space as you chase a ball, because they probably won't see you coming.

Find a space and see if you can hit the ball upward with it. What part of the ball are you going to hit? Try to keep the ball at a medium level for awhile so that you have good control of it.

This part of the racket or paddle that you are using to hit the ball is called the face, or the striking surface. Remember the face on the paddle on the television program? Here's a silly sounding question... Which way should the face face if you want the ball to go down?

How many times can you hit the ball in a row without having to hit the floor? What is the first thing that you must do if you are to become good at that? (*Look at the ball*) The next thing you must do is to move your feet quickly. What should happen to your racket? (*Reach out and have the face face upward!*)

This time hit the ball very high - as high as you can. What is helping you hit the ball so high? (*backswing, follow through, fast movement, strong wrist*) See if making your arm longer and more stretched as you swing, gives you more power. (*Discourage limited elbow action*) Yes, having your arm long will give you a lot of extra power!

Exchange your racket or paddle with someone who has a different kind. How far forward can you hit the ball? Are you using a long arm to give you a better arm swing?

Think about your overhead throw. Can you toss the ball just above your head and then hit it hard on the top? Do you think your arm swing looked like the overhand throw? Did it feel like it? Don't forget to grip the racket tightly as you hit the ball.

Culminating Activity

Make up a game that you can play by yourself using one of the paddles or rackets and a ball. Maybe you will see if you can hit the ball to a high level and then a low level and then high again... Another idea might be to see if you can keep hitting the ball upward as you travel forward, backward ... sit down ... stand up ... etc.

Follow-Up

1. What is this part of your racket or paddle called? (*point to the face*)
2. Whichway should the face be facing if you want the ball to go down? (*down*)
3. Where should you be looking if you want to hit the ball hard? (*at the ball*)

PROGRAM XVI - LESSON 2

Lesson Concepts

New: Striking a hit ball, batting a stationary ball, the stance, the grip, the swing

Review: Striking with a paddle or racket, facing, face, development of force, stepping out in opposition, trunk twisting, keeping "eye on the ball"

Lesson Focus

A brief review of striking with rackets and paddles prepares them to play a simple "over the line" game with a partner. Keep encouraging them to step out and swing, because as they get excited about the game they may forget what to do. After creating a game with a variety of equipment, batting is introduced with a stationary ball.

Equipment and Spatial Needs

An area at least 30' x 30' for work with rackets and paddles
A long area for the batting practice
All available flat bats or plastic bats up to ½ the total in class
A number of batting tees or tall highway cones equal to the number of available bats
2 fleece balls (*puka, yarn, sponge*) for every batting tee or cone
1 racket or paddle for each child
1 small ball for use with the rackets or paddles (*1 per child*)
1 short jump rope per couple (*or lines on surface*)

Learning Activities

(*Children seated in a group.*) Last time you practiced hitting the ball with rackets and paddles. You practiced hitting the ball high and low, straight down to the ground and up to the sky. What are some of the things that you remember about striking that helped you do a better job? (*looking at it when trying to hit it, moving feet to get under it, etc.*)

In a moment, choose a racket or paddle and a ball, find your own space, and begin to practice. If you are wearing a button on some of your clothes...(*a zipper...*) you may choose your paddle or racket.

Can you use just a light amount of force to hit the ball? Who can hit it very hard? See if you can hit it three times in a row, etc.

How quickly can you find a partner and sit down? (*Emily*) will you get a jump rope and stretch it out in a straight line. (*Ginger*) you stand on this side of the rope and (*Emily*) on the other. See if you two can find a way to hit the ball back and forth across the rope to each other. (*They may catch ball in between, let it bounce, or hit it on the fly.*) Will each couple put away one of your balls, get a rope, and begin to play "Over the Line."

(There are no "rules" for this game, so either modify for the group as you wish, or allow the individual couples to make up their own way of playing. Basically it is just a practice for hitting a ball that has been hit to you.) Play for about five minutes.

(Have children put away all equipment and come and sit down. Have the batting tees or highway cones already in place for the next practice. Use one of the tees, a flat bat and a fleece ball for the demonstration of batting.) Pretend that I want to hit the ball to you. Should I stand behind the batting tee facing you? *(no)* How should I stand? Do you remember how you stand when you want to throw overhand? Do you face the target or turn your side? *(side)* Batting is just the same way. I stand with my side to the target *(pitcher)*, twist up with all my weight on my back foot and then untwist toward the target as I step out.

Do you remember how to hold the bat? *(both hands together at the end with the dominant hand on top)* How close should I stand to the batting tee or the base? Not too close because you want your arms to be stretched out as you hit the ball. Check it out by holding the bat near the ball and moving backward until your arms are straight. Be sure that you hold the bat up off your shoulder as you look at the ball.

So, you look at it, take your back swing, step toward the pitcher, untwist and swing your bat. Do you stop your bat as soon as it hits the ball? *(NO! You follow through, but hold on to the bat so it doesn't fly off and hit someone.)*

(Divide class into pairs or the smallest number allowable with the number of tall cones or batting tees. Use a batter and fielders, but no catcher. This will make it safe for them and will give you peace of mind. Allow each child to hit two balls from the tee and then exchange with one of the fielders.)

Follow-Up

1. When you are getting ready to bat the ball, which way should your body face?

2. How far away from the ball should you stand? How can you measure that distance?

3. Should your hands be together or apart on the bat? Which one is on top? *(dominant hand)*

PROGRAM XVI - LESSON 3

Lesson Concepts

New: Batting a pitched ball, (*pitching*), revising a game

Review: Batting a stationary ball, working together as a team, facing, level, stabilization of body part, follow through, focal point, throwing overhand, catching, working as a team

Lesson Focus

This last lesson in the series reviews the basic stance, grip and swing for batting, and then applies the familiar ideas about the facing of the striking surface, stabilization of body parts at contact, etc. Some second graders may then be ready to move on to hitting a pitched ball. A mini-game of softball finishes up this lesson.

Equipment and Spatial Needs

A large area suitable for safe batting. A long narrow strip which would allow for all batters to be at one side would be good, or a rectangular area with the batters on the two sides batting toward each other with fielders in the middle. This latter arrangement will work only if the space is wide enough so that fly balls will not land beyond a middle area.
1 flat bat or plastic bat for every 3-4 children
2 fleece balls per batting area
1 batting tee for every 3-4 children
1 rebound net for every 3-4 children (*can be modified if not enough*)
2 plastic bottles for every 6-8 children

Learning Activities

(*Have the children scattered in designated area.*) Let's warm-up our feet and ankles by twisting and stretching...and now lift one heel at a time...a little faster...now lift your knees...and jog in place ...now lean forward and run lightly through the whole space. Freeze! Let's start again...lift your heel...the other heel, etc.

Come and sit down near this batting area. How far away do you think you should be if someone were standing here swinging the bat? (*discuss*) What will you do if a ball that you are using goes near another batter? Will you just run over and pick it up? (*Wait until they know that you need to retrieve your ball before you go into the batting area.*) Be sure that you never come up to a batter from the rear because he/she might decide to take a warm-up swing right then.

Let's think about what you learned about batting last time. Pretend I am the batter. How should I hold the bat? How far away from the base or batting tee should I stand? Where should I look? Which way should my body face?

As I get ready to swing, what should I do with the bat? (*Hold it over my shoulder on my "throwing hand side," but not on it!*) Now, I twist up, keeping my eye on the ball all the time, and then step out toward the fielders as I untwist and hit the ball.

(*Divide the class into groups of 3-4 children and assign them to a batting tee. Each group should have one flat bat, one tee and two fleece balls. They should hit both balls and then rotate with a fielder.*)

(*Move among the groups giving specific hints in regard to proper stance, grip, etc. When each child has had one turn at bat, call the group together again.*)

Which part of the bat should hit the ball? (*The face of the flat bat*) Which way would you hold the bat if you wanted the ball to go high into the air? (*The face should face upward at an angle.*) Which way would you hold it so the ball could travel at a medium level? (*straight*)

Right at the very second that the bat hits the ball, what should you be doing with your wrists? Do you remember what you did with your ankle as you kicked the ball? (*part should be made strong and firm*) See if you can make your wrists strong and firm as you hit and then follow through with the bat.

(*If this is a kindergarten or first grade class, have the children return to their places and continue to practice at the batting tees. However, if this is a second grade class the children may be ready to deal with a pitched ball. Set up a rebound net behind the batting tees. If you do not have sufficient rebound nets, combine groups for practice. You may choose to move from group to group and pitch for the children and, when you are not pitching, they will continue to use the batting tee. Another plan would be to have the children pitch for each other. In any case, the rebound nets serve as a target for the pitcher as well as being the "catcher." All pitching is underhand!*)

Culminating Activity

(*Arrange the children into small groups with 3-4 on each team for the game of "Beat the Ball." Each game will need one rebound net, one flat bat, one fleece ball, two plastic bottles with water or stones inside. The game for kindergartners and first graders will also use a batting tee. If the second graders have not yet pitched, then they too will need to use the tee. This game is similar to "Knock It over," (p. 140). The ball is batted, the batter runs to first and knocks over the bottle and returns to home and knocks over the second bottle. The fielders try to retrieve the ball and throw it into the rebound net before the second bottle is over. Be sure the bottle is on the first base side of the net so that the child does not have to cross the firing line. Every person bats each inning. No outs are counted. If the children are pitching, make provision for a change of positions each time the team is in the field.*)

Follow-Up

1. What did you do with your body so that you could hit the ball hard and fast?

2. How could we change our game of "Beat the Ball" to make it harder for the batters? (*add another base ... put the base out farther away...*)

3. How could we change our game of "Beat the Ball" to make it harder for the fielders? (*they have to stand behind a certain line when they throw at the net ... the person who gets the ball has to pass it to someone else to throw it in the net...*)